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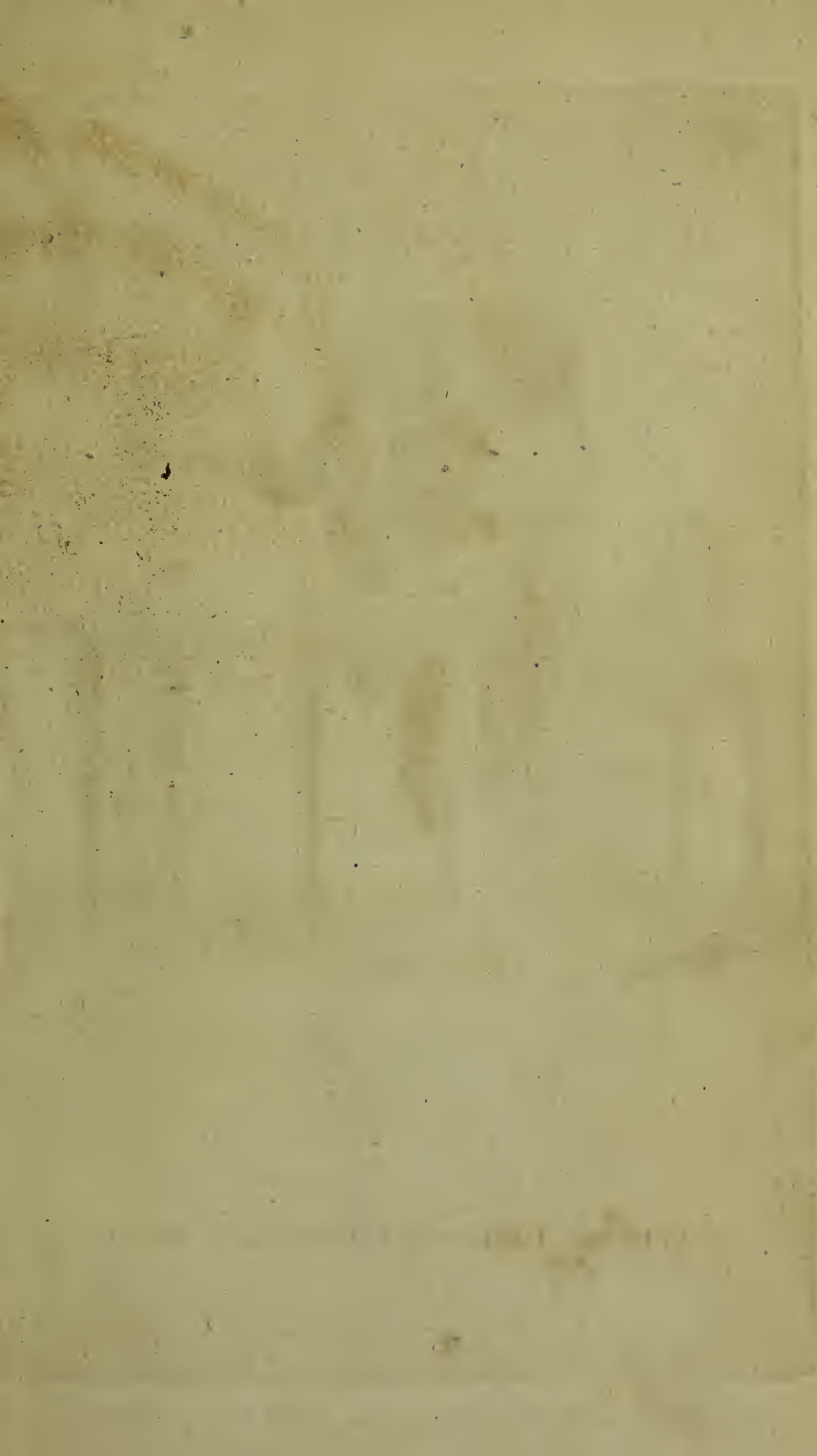
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EUROPEAN MAGAZINE.



LAVATER.





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From Lovers.

E S S A Y S

on

PHYSIOGNOMY;

calculated to extend

The Knowledge and the Love of Mankind.

Written by

The Rev. **JOHN CASPAR LAVATER,**

Citizen of Zurich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

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VOLUME I.

LONDON:

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1797.



LAVATER's
Essays on Physiognomy.
WITH
ORNAMENTAL CARICATURES,
AND
FINISHED PORTRAITS.

TRANSLATED FROM THE LAST PARIS EDITION,

By the Rev. C. MOORE, LL.D. F.R.S.



LONDON:

PRINTED BY AND FOR W. LOCKE, RED-LION STREET,
HOLBORN.

INTRODUCTORY LECTURE.

AND God said—

LET US MAKE MAN IN OUR OWN IMAGE.

Here a pause suspends creation. The universe stands in silent expectation of the issue. Life already animates the air, the waters, and the earth. But to what end are so many living creatures called into motion and life? and still this mighty whole wants union and completion. These creatures are hitherto only detached parts of a greater system. Each lives and enjoys according to its limited faculties; but its enjoyment is confined to a few objects. There does not yet exist that BEING capable of comprehending and enjoying all the rest.—Where the faculties that shall understand the whole; the heart that shall feel their impression? Nature remains silent; she yet exhibits but a void—a desert—useless, and unproductive motion.

Creation is suspended; all nature awaits, in silent expectation, the accomplishment of a vast design. If there existed a creature who was the superior of this vast design, the master-piece of creation—that being would be a copy, a visible representative of the Creator, a subordinate deity, even GOD IN HIS OWN LIKENESS!—The Almighty deliberates—the faculties of this new creation still slumber. This visible image of the Creator shall be infinitely more beautiful and more animated than the animals already created—It shall possess the incom-

prehenfible power of THOUGHT, that wonderful and commanding faculty of the Moft High. What fhall be it's appearance ? What fhall univerfal nature prefent, worthy of being compared to this human foul, this vifible image of God, who is a fpirit ?

The decree is paffed——

GOD CREATED MAN IN HIS OWN IMAGE,
IN HIS OWN IMAGE CREATED HE HIM,
— MALE AND FEMALE CREATED HE THEM.

What fo honourable as this divine origin of human nature ! May it not be faid to be deified by this pause, this deliberation of the Creator, this copy and impreff of his image ! What fimplicity, what awful majesty in the human ftructure ! Yet behold ! it is only the fhell, the vehicle of its better part, the SOUL, its organ and its covering. By how many ftrange and various languages, motions, and figns, does this created image of God difcover the divinity of his original ! Revealed in the human face, what majestic expreffion ! Thence he is reflected as from a MAGICAL MIRROR. The human eye, inexpressible wonder and index of the foul within, the combination and relation of the features to the whole, proclaim the origin of man to be a heavenly defign. Thus the fun, too bright and too powerful, to be directly contemplated, reflects his brightness in the dew that hangs upon the blade of grafs. MAN ! emanation of divinity enveloped in a form of clay ! with what energy, what grace, doft thou manifef thy heavenly original !

What an exquisite model of beauty and harmony we obferve in the human figure ! Unity, fublimity, harmony, affifted with variety ! What grace, what fweetnefs, what fymmetry in it's compofite members and proportionate parts, and what enchanting foftnefs and delicacy of fhadowing in its union, and beautiful combination ! Obferve the human form ; what a ray of divinity vifible in that divine, that foul-infpired countenance ; that forehead, that brow, the feat of thought ; the REGARD of that eye ; the numberlefs bewitching graces which overspread thofe cheeks. Every thing declares it is a copy after a Divine Original. The unifon of the whole in the harmonious arrangement of the features, is, in my opinion, one of the ftrongest and moft convincing proofs of the exiftence of the FIRST CAUSE.

This

This symbol of the divine Majesty of the Most High, in whom strength, activity, force, and empire at once reside ! How he appears in all his sublimity, while yet unstained by deforming passions ! Study this phenomena ; draw his outline exactly ; copy him as the sun delineates himself in a drop of water. All the famous heroes of antiquity, of whom so much has been said ; all the deities formed by the warm imagination of the poets, to whatever age or nation they belong, and with whatever attributes they may have been decorated—**DISJECTI MEMERA POETÆ !** and the most elevated and sublime ideas of an angel which a Plato—a WYNKELMANN could conceive, painted by an Apelles or a Raphael, can never be compared to this production of the eternal Mind.—They can be at best but faint resemblances sketched after a copy, rendered faint, dim, and distorted, and uncertain by the approach of night. In vain shall the artist exert his utmost genius to collect a treasure of beauty, force, and grace—Image of the living God ! compendium of animation ; result of the divine purpose of omnipotent creation—thou art, and thou shalt remain, for ever, an idea which no stretch of thy own genius can form, and no power of thy art can execute.

HUMANITY ! How vilely profaned is the image of the most high God in thee, weak and mutilated temple, in which the Deity has designed to reside and reveal himself—by miracle, prodigy, and various super-human appearance ; and when the fulness of time was accomplished, by thy SON, the brightness of majesty supreme, the only and the first-born, by whom, and for whom, this creation was called into being ! The **SECOND ADAM**.

Frail human nature ! what was thy destination ? and what art thou become ? Say you who believe in the dignity of human nature ; you who believe in the resemblance which man bears to the Author of his being, what revolution has perverted this divine being from what he once was ? Alas ! all disgusting Sin has deformed and blurred the work, the finishing stroke of the Most High.

It is observed, that, of all terrestrial beings, Man is the most perfect in his frame, the most replete with life. In him are combined all the powers of nature. He may be considered as an abstract of creation ; at once the offspring and the sovereign of the earth ; the essential and
the

the representative of all other kinds of being, which live and inhabit the globe with him.

Microscopical observation declares, that every grain of sand is an immensity, every leaf a world, every insect an assemblage of incomprehensible effects, in which reflection is lost. Who is able to mark and reckon the intermediate degrees of animation, from the insect up to man? Our senses do not discover, among all the organized beings, any one in which are assembled and combined the three sorts of life so different from one another, and which, at the same time, unite, in so inconceivable a manner, to form but one whole: the animal, the intellectual, and the moral life; each of which is, moreover, an assemblage of powers essentially different, but perfectly agreeable and harmonious in their effects.

Volition and thought, action, or the power of motion and resistance; attraction to some objects, and hatred to others; render a man an intellectual, a physical, and a moral being. Endowed with these faculties, with this threefold life, man is to himself an object of contemplation; the first of all others most worthy of being observed, and which he alone is capable to contemplate.

In whatever point of view man considers himself, he presents a grand and interesting subject of investigation. In him are discernible every specie of life taken separately: but he can only be known by certain perceivable manifestations, which discover themselves accidentally through the mask of habit and custom. By the surface of his body we may perceive the internal motion of his spiritual and immaterial principle, which, however elevated by its nature beyond the reach of sense, becomes an object of perception only by its correspondence with the body where it resides, and in which it acts and moves, as in its proper element. This *INVISIBLE* principle thus becomes a subject of observation; and every thing in man that can be known, is discoverable solely through the medium of his senses.

This threefold kind of life, indisputably concomitant to the state of man, can never become an object of observation and research to himself, but as it is manifested in the body by the external appearances perceptible in him. There is not, in the whole field of
nature,

nature, a single object whose properties and virtues are discoverable, in any other way than by the judgment of external relations, which falling under the examination of the senses, become subject to moral investigation. These external indications determine the characteristics of every being; in every respect they are the foundation of all our knowledge: man would be reduced to a state of total ignorance, of himself, and of every surrounding object, unless every species of power and life bore its own criterion in its perceptible and exterior form; unless every object represented a character adapted to its nature and extent of its being, how should we be able to distinguish and pronounce upon its nature, or find any characteristic mark to know what it is, from what it is not?

Every being presented to us, must appear in some form, and under some surface. We find it terminated by certain absolute lines, which result from its organization. I must be excused repeating such obvious and admissible truths, when it is considered that these truths, so universally known and acknowledged, are precisely the basis of the science of *PHYSIOGNOMY*; that is, of the immediate and particular science of man. What we find true with respect to the beings which surround us, and particularly to all organized bodies, is still more undoubtedly true with respect to human nature. Man's organization distinguishes him from all the rest of the creation; and his physiognomy, or the surface and outline of his figure, infinitely exalts him above all the visible beings which exist and live around him. We are acquainted with no figure so noble, no form so sublime, so majestic as his; with none that can exercise so many faculties, so many degrees of force, so many powers of action: swiftly and firmly his foot treads the ground; while his stately head rears itself to heaven. Mark his eye! the brightness and meaning carried in it exceeds that visual quality in all animals. By his ingenuity he makes himself to be sensibly felt at an immeasurable distance. His action proceeds from the most immediate contact, and is most wonderfully diversified in operation. With a promptitude and facility, which exceeds all comprehension, he varies his motions beyond any other creature in the creation. Who can number and describe the multitude of his evolutions? He is capable, at the same instant, of doing and suffering infinitely more than any other created being. In him are united firmness with pliancy, address with strength, activity with judgment. Of
all

all creatures, he is the most flexible, and the best armed, from the superior quality of his mind, with the power of resistance; there is no one equal to him, in the variety and harmony of his powers. His faculties are singular and peculiar to him, alone, like his figure.

And this form of man is much more marvellous, more admirable, more wonderful, when its nobler faculties, whether active or passive, are engaged on the side of his motions. His character then displays itself to view, and you behold the man with double advantage. But he bears a greater resemblance to the brute, in those parts which are the seat of animal passion, and gratification; as these operations have a more obvious dissimilitude to those where the spiritual powers of man predominate.

The form and proportion, the flexibility and variety in the human frame; the elevated stature, susceptible of so many motions and attitudes; all declare his superior strength; which, united to a pliancy capable of assuming any shape, and of varying himself into every posture, display to the careful observer the physiological excellence and unity of human nature. The bones which form the configuration of his head and face, compared to those of every other animal, discover the pre-eminence and sublimity of the intellectual faculties.

The surface of the forehead, the eye, the mouth, the cheeks; the whole countenance, considered either in a state of absolute rest, or in the endless variety of their movements; even all that is expressed by the term *PHYSIOGNOMY*, is in man the most distinct, intelligible, and lively display of his internal feelings; of desire, passion, revenge, regret, or any other motive which may actuate him, of all the animals that constitute the living creation.

Though we find the physiological, intellectual, and moral life of man, with their subordinate faculties, and whatever constitutes their essence, so wonderfully blended as to seem to form but one and the same life; though these three separate lives be not lodged in so many distinct apartments of the body resembling the œconomy of a house where families remain on separate floors of the same building, but to exist in every point, and form by their union and combination one entire whole,

whole, it is nevertheless certain that teach of these vital principles has its peculiar place of residence in the human body, where usually manifests and exerts itself visibly to the most careless observer. I cannot help noticing here, that the physical force, though expanded over every part of the body, especially over the animal parts, appears more strikingly visible in the arm, from the shoulder to the very extremity of the fingers. It is equally obvious that the intellectual life, the powers of human understanding, are peculiarly manifested in the conformation and position of the cranium or bones of the head, and particularly of the forehead: though to the observation of a careful critic they are perceptible in every particle of the human frame, on account of its harmony and homogeneous beauty, which I shall have frequent occasion to mention in the course of this work. It is likewise evident that the sublime faculty of thinking has its seat in the interior part of the forehead; and neither in the feet, the hands, or the breast, but in the superior part of the human frame.

The moral life and character of man discovers itself principally in the face, in the various changes and transitions, the phases, or what is called the play of the features. The ultimate extent of his moral and appetitive powers, the degree of his irritability, the sympathy and antipathy of which he is capable, his faculty of seizing or repelling objects which are without him, express themselves in his countenance when the features are tranquil and quiescent.

The actual instant of passion roused into exertion is depicted in the agitation of the features, always connected with a violent palpitation of the heart; and when no rude boisterous passion stirs the powers to passionate exertion, the serenity of the countenance, conjoined with the calmness of the heart, is always visible in the uniformity of the features.

This threefold life, though blended into one great vital principle diffused through every part of the body, might nevertheless be divided, classed, and disposed in conformity to the different regions or compartments of the human fabric; and the physiognomist might furnish himself, by the help of this division, with a noble field of speculation, did not the depraved state of humanity almost confuse the whole figure of man. The lowest and most terrestrial of all, the ani-

mal life, may be said to have its seat in the bel'y, and to comprehend the honourable parts of manhood, which, in respect to it, may be considered as its centre and focus. The intermediate or moral life resides in the breast, and has the heart for its centre. The superior or intellectual life, as being the most excellent and exalted, according to this mode of division, has its seat in the head, and the eye is the directing focus which administers its decisions. Thus the face is the summary and representative of all the three divisions: the forehead to the eye-brows, the mirror of intelligence; the cheeks and the nose form the seat of the moral life; and the mouth and chin aptly represent the animal life; while the eye, the centre and summary of the whole, gives to each the tone of direction. But it cannot be too often observed, that these three kind of lives, diffusing themselves through the whole body, manifest themselves in every part of the system by their proper and particular expression.

These are the foundation of all physiognomical knowledge, which is the reason I am so very explicit upon the different heads; and are indeed so self-evident, that I blush at having dwelt so long on truths obvious to the meanest capacity. But yet the reader must not be offended at being again told, they are the foundation of all that follows; and these very truths—posterity will scarcely believe it—are wilfully misunderstood and perverted; misrepresented for interest; even rejected by some with the most affected scorn and disdain; by persons too, in other respects, deemed judicious and learned. Here we see the whole science of Physiognomy, taken in its most extensive or most restricted sense, rests, beyond contradiction, on these universal axioms and incontestible principles; yet evident as they appear interest and passion animate cavils, as mean as they are futile. There are men who would combat truths clear as a noon-day sun to support some favourite opposite hypothesis, or affect to contradict the most striking, simple, and demonstrable truth, without the admission of which there is an end to all enquiry, all discovery, all knowledge; and all this only to publish their own singularity of notion.

We cannot entertain the least doubt respecting the physiognomy of every thing in nature, except the physiognomy of human nature, or of the object of all others the most beautiful, the most admirable, the most animated.

Thus

Thus in a short and concise manner I have given a sketch of what may be called a Treatise on Physiognomy, the outline of which is to be found in what has now been advanced : to fill it up properly, it will be necessary to consider separately the physiological part, or the exterior characteristic of the physical and animal powers of man, the intellectual, or the expression of the faculties of his mind, and the moral or sentimental faculties or powers of feeling, and of his irritability. Again, each of these three classes may be subdivided into two heads, to render the science more clear and comprehensive. Immediate Physiognomy, which considers the individual character in a state of rest ; and Pathognomy, or the study of human nature in an active state.

However vain and ridiculous the presumption of those who may deny the positive truths here laid down as the foundation of the science of Physiognomy or Metoposcopy, it is not beneath the consideration and even the study of a philosopher ; for though it will not teach us to prognosticate particular events, it must be found of considerable service in helping us to discern the predominant passions, the vices, the views, and, in a word, the natural disposition of those with whom we may have connections and concerns. This inference I draw from a thorough conviction that the looks of men in general are strongly affected and even modelled by particular habits of thinking ; and that different characters of the mind are usually distinguished by peculiar conformations and particular combinations of the features ; but, as I have observed before, the depravity of human nature having introduced so much art into human manners, it becomes somewhat difficult, without the assistance of science, to take off the mask, and consider the man in his natural state.

When I speak of Physiognomy considered as a science, I comprehend under the term Physionomy all the external signs which, in man, directly force themselves on the observer ; every feature, every outline, every modification, active or passive ; every attitude and position of the human body ; in short, every thing that immediately contributes to the knowledge of man, whether active or passive—every thing that shews him as he really appears.

It will be necessary, in this place, to explain the term *Physiognomy*,* which will recur so frequently in the course of this work, that it is necessary, once for all, to determine the meaning and extent which I affix to it. By *Physiognomy* then I mean the talent of discovering the interior man by the exterior appearance; of perceiving, by certain natural signs, what does not immediately strike the senses: while by human *Physionomy* I would have it understood the exterior, the surface of man; considered in a state either of motion or rest; either as an original or a representation of one. Accordingly, *Physiognomy* would be the science of discovering the relative connection between the interior and exterior man; between the visible surface and the invisible spirit which it incloses; between the animated and perceptible matter and the imperceptible principle which actuates and impresses this character of life upon it; between the concealed cause and the apparent effect which it produces.

Confined to a more restricted sense, *Physionomy* simply implies the air of the face; and *Physiognomy* the science of the knowledge of the features or lineaments, and of their different expression in the human countenance.

Man is so various, he presents himself in so many points of view, every one of which might be considered as a particular subject of observation and enquiry, that there results from this infinite variety as many classes of *Physionomics*, which would severally give exercise to corresponding exertions of *physionomical* knowledge and science. For example, the form of man might be separately considered; the proportion of the parts, the outline and harmony of his members; his figure, according to a certain idea of proportion, of beauty and perfection; and the art of forming an accurate judgment upon the whole, of determining all these relations with exactness and precision, and of discovering in them the expression of the predo-

* The French translator has adopted a new term, *Physiognomonie*, which he uses to denote the science—a liberty which we durst not imitate, but which he deemed necessary. *Physiognomy*, the word already in use through this translation, signifies the science, and *Physionomy* the face.

minant though latent character, which may be called **Fundamental or PHYSIOLOGICAL PHYSIOGNOMY.**

The science of Anatomy here comes in to our assistance. By the help of this art we are enabled to reduce into surfaces the parts which compose the human frame. Some of the internal parts may be separately observed, either by their outward extremities, or more nearly and fully seen in the dissection of dead bodies. The faculty of determining certain internal qualities, according to these external signs might be properly denominated Anatomical Physiognomy; the proper employment and object of which would be to examine and observe the nature, state, size, situation of the bones and cartilages, the muscles, the intestines, the glands, the veins and vessels, the nerves and ligaments.

Many other qualities observable in man may direct to the great end of Physiognomy. The quality of the blood, the consistency, the warmth and coldness of the constitution, the grossness or delicacy of the organs, the moisture, the dryness, the flexibility, the irritability of man's nature, are so many new objects of particular inquiry and observation. The skill acquired in this line of research and the consequences deduced from it with respect to character, might be called Constitutional Physiognomy.

The employment of studying the signs of health and sickness, as manifested by the outward appearance of the inward state of the human frame, might also be termed Medical Physiognomy, for it is impossible to find a good physician who is not at the same time a good physiognomist.

The proper object and exercise of Moral Physiognomy may be said to be directed to the investigation of the external signs which indicate the disposition towards good and evil; the inclination, the faculty, which man possesses by his right of free-agency, of doing mischief or of enduring calamity.

Intellectual Physiognomy, the sublimest part of the whole science, discovers the faculties of the human understanding, as they are disclosed

closed by the conformation of the visible parts, the figure, the complexion, the movements, and in fact by the whole exterior.

In short, there are as many divisions of physionomical science as there are different points of view in which man may be contemplated. The man who is capable of forming a right judgment of the character of a person unknown, merely upon the impression produced by his outward appearance, might be not improperly denominated a Natural Physionomist. But the intelligent Physionomist is he who knows how to indicate, arrange, and class the features and other external signs which characterise the individual; and the Philosophical Physionomist is the man who possesses the ingenious ability of assigning the reasons why features and other external signs are determined in such a particular manner, or who, from the visible manifestation of the parts of the human frame, can unfold internal causes, and argue motives from sensible effects.

LECTURE I.

OF PHYSIOGNOMY AND PATHOGNOMY.

PHYSIOGNOMY is, in a restricted sense, the art of decyphering and interpretation of the human powers ; or the science which explains the signs of the inward faculties.

PATHOGNOMY, in a physiognomical interpretation, is the science which treats of the signs of the passions. The first considers the character of the individual when in a state of rest ; the other examines the man in a state of action.

The character in a state of rest consists in the form of the solid parts, and the inaction as well as partial invisibility of those which are moveable.

When the human form becomes impassioned the character is to be traced in the motion of the moveable parts ; and this motion, it is to be observed, is always in proportion to the moving power. Passion has a determinate relation to the elasticity of the man, or to that disposition which renders him susceptible of passions.

Physiognomy scientifically points out the fund of the human faculties ; and Pathognomy the effect, the interest or revenue which it produces. The one considers the man such as he is in general ; the other, what he is at the present moment. The former estimates what he can or cannot become, what he can or cannot be ; the latter, what he wishes or does not wish to be.

Thus

Thus we read of a learned Italian physiognomist, famous for discovering the hidden sentiments of the heart, even when wrapped in the darkest veil of dissimulation, who used carefully to survey the features of the person whose thoughts he desired to develope, and was so expert as to mimic their disposition in his own face; an expedient that never failed to suggest the ideas which corresponded with that cast of their countenance.

Every one has heard of the instance of the physiognomist Zopyrus, who, after having examined the face of Socrates, pronounced him a dunce and a libertine. This physiognomist being ridiculed by those who were well acquainted with this sage's wisdom and continence, Socrates reprehended them for their mirth, and owned he was naturally such as the physiognomist had declared; but that he had corrected the vices of his nature by the exercise of reason, study, and philosophy.

Another professor, having viewed a portrait of Hippocrates, pronounced nearly the same sentence against that father of medicine, and was in danger of being severely reprehended by his disciples, until they were undeceived by their master, who also had candour enough to acknowledge his own natural defects. Pliny, in mentioning the excellency of the art of the painter Apelles, affirms that he drew the likeness of men so exactly, that a physiognomist, by looking at them, could discover not only the age of the person represented, but likewise the ruling passions to which they were subject.

Physiognomy may be considered to be the root and stem of Pathognomy, or the soil in which it is planted. To adopt the one without the other, is to suppose the existence of fruit without trees, or of corn without a soil.

The first is the mirror of the naturalist and the sage, the second is the mirror of the artful, and men of the world. Of the former, every one imagines he knows something; but few understand the latter thoroughly.

Pathognomy has to contend with dissimulation, but Physiognomy is under no such necessity; it is not to be deceived, or misled. It warns us not to take for rich, a man who offers usurious interest, nor to reckon him poor, who refuses to give five per cent. In other words, to the eye of Pathognomy, the poor may appear rich; while the Physiognomist only admits him to be so, who is so in fact, although he may appear poor at the moment of decision.

These two sciences are founded on the basis of truth, and must be considered as inseparable. The artist must study them together; and, by attention, he will easily discover the relation they bear to each other. By study he will come to know the physiognomy of the parts which are solid and quiescent, by those which are soft, pliable, and in motion. In this discovery, as he perceives the pliancy and power of motion of these latter, in the solid parts he assigns to every line of the forehead the space to which the sportings of the passions are limited; he will determine for every passion the seat of its residence, the original source from which it flows, its root, the fountain which supplies it; and the result, if properly derived, will certainly develope the moral and intellectual character of man.

Through the whole of this work, it shall be my endeavour to present the reader with more of the Physiognomic, than of the Pathognomic; this last being much better and sooner understood than the other.

The Science of Physiognomy, I have already observed, enables us to form a judgment of the interior by the exterior. But the exterior of man is not simply his naked figure, and the gestures which escape him without reflection: it is not to be imagined, by these alone, that his internal faculties, and their exertions, display themselves—rank, condition, habit, dress, and climate, all concur to the modification of the individual character; every one is a distinct veil spread over him, and more or less conceals what it is the province of this science to discover. Physiognomy pierces through all these coverings, and penetrates into his real character, to discover in these foreign and contingent determinations, solid and fixed principles, by which to ascertain what the man really is. Though this appears extremely difficult, if not impossible to some, let us not, however, lose patience and courage. It is true, that man is acted upon by every thing which surrounds him; but,

in return, he acts upon all these external objects; and, if he receives their impression, he also communicates his own.

Hence we may form a judgment of a man's character, from his dress, his house, his furniture, which usually denominates his taste. Nature forms man, but man transforms himself; and this very metamorphosis, sinking into habitual custom, becomes a second nature. Placed in the midst of a vast universe, man forms for himself a little separate world, which he fortifies, limits, arranges according to his own fancy, and in which the images of his several faculties are constantly reflected.

And yet it must be granted, that the objects which surround him are, in a great measure, determined by his condition and circumstances; however, it is certain, at least, that the manner in which he suffers himself to be actuated, admits of very considerable variation. He may, still remaining careless in this respect, arrange his matters like other persons whose situations are similar to his own, because he finds, that, after all, convenience and propriety require such arrangements; and he sometimes carries this carelessness to such a pitch of indifference, as totally to obliterate some of the most characteristic marks of his intellectual character. In the same manner, his punctuality and exactness in other cases, render it possible to trace and discover whether he is of an enterprising character, whether he aspires to a superior rank, or, what is not altogether uncommon, whether he betrays a disposition to descend to an inferior condition to that in which he actually moves.

I hope it will not be accounted strange, that I thus industriously extend the views of the Physiognomist. On the first hand, he takes an interest in all that relates to Man; and, on the second, his task is so intricate, that he ought, in justice, to be permitted to embrace every thing which has a tendency to shorten and facilitate his progress, and to conduct him, with certainty and precision, to the grand and interesting object of his pursuits.

The chief end I have in this work, is to prove incontestibly to my reader, that there is a Physiognomy; to demonstrate that the Physiognomy is true, or that it is the real and visible expression of internal qualities,

qualities, which are of themselves invisible. As this is the point to which I tend, every line of my work must lead that way, directly or indirectly. It would be unnecessary to introduce here a particular dissertation on the truth of Physiognomies: such a dissertation would contain most of the observations which I shall have occasion to mention in the progress of this work. They will appear more in their place, to bring them forward only as they naturally occur in support of my reasoning, and will be rendered more luminous and intelligible, when illustrated and supported by proper examples. I shall satisfy myself, however, at present, with mentioning the antiquity, respectability, and certainty of the science; from hence suggesting some ideas, as a further introduction to the subject.

Physiognomy, as it was understood and laid down by the ancients, was founded on careful observations upon the complexions, lines, and shape of the body in general, compared with the manners, tempers, and understandings of men; but custom, which often dispenses with etymological propriety, has now confined it to the lineaments of the face only, and made the countenance only the *index animi vultus* in every man's opinion.

The most famous in this science were the Egyptians, owing, probably, not so much to their unquenchable thirst after knowledge, as to the formation and constitution of their language; which consisted of hieroglyphical representations of figures and animals. This singular invention, according to Tacitus, obliged them to trace minutely the nature and properties of each, before they could express their ideas by them; and this necessity undoubtedly brought on the habit of enquiry, which led them to their observations on human beings.

There are innumerable instances upon record of their sagacity in this particular; the greatest of which I have already related of the artist who came to Athens to exhibit his art, in the time of Socrates. From Egypt it passed to other countries, in proportion with their improvements; and I find it highly extolled among the modern nations, whose greatest writers were all, more or less, strict observers of the natural temper of men. Dante's characters, in his View of Purgatory, are founded on the same principles; and the English Shakespeare makes Cæsar regard the larger lines of it, when he remarks upon Cassius's "lean hungry look," and wishes him "fatter." The celebrated

Lawrence Sterne, who has in many places copied Nature most exactly, was yet more a Physiognomist than the former; and this, in my opinion, constitutes the greatest difference between him and his numerous imitators.

The modern pretenders to this science, have not a little contributed to bring it into discredit; particularly the Gypsies, by confining it to lewd prognostics of love, and by joining a juggling sort of palmistry, or the art of picking pockets, to it. The first appearance of these vagabonds was in Germany, though they claim their descent from Egypt; and their sallow complexions were probably acquired by greasy unguents and fuliginous mixtures dried in the sun; which have been continued through many successions of generations; so that, for aught we know, the first Gypsy, about whose origin so much has been said, might be a chimney-sweeper with his foot washed in.

All faces, all forms of created beings, differ from one another, not only with respect to their class, their genus, and their species, but also with respect to their individuality. Every individual in nature differs from every other individual of the same species. This is an acknowledged and obvious truth; nothing is better known; it is at the same time the most important and the most decisive that can be alledged in favour of our system. In inanimate subjects, a rose always differs from every other rose; and so does an egg. Among animals, an eel, an eagle, a lion, a man, never have a perfect resemblance to another creature of their species. This, to confine ourselves to the human species, is the first basis of the Science of Physiognomies; a certain and stable foundation, which can never be shaken while Nature holds her due and uninterrupted course. Notwithstanding the universal analogy, the never-failing resemblance, which runs through the innumerable multitude of human figures, it is impossible to find two, which, placed side by side, and carefully examined, do not present to the observing eye a sensible difference.

The qualities of the mind also partake of the same variety; and it is equally impossible to find two minds, as two faces, exactly alike: and this single consideration I think sufficient to procure affirmative assent to the following proposition;—

That

That this external apparent difference of face and figure must necessarily have a certain relation, a natural analogy to the internal difference of the heart and mind. While we must allow, that there is a real difference between the characters of men, that there is also a sensible diversity among all human faces and forms, we cannot deny that one of these differences is the cause of the other. Must we not acknowledge, that the mind displays itself in the exterior; and that the body acts reciprocally on the interior, or the CHARACTER OF MAN?

We find, by observation, that anger swells the muscles; and hence we judge that swollen muscles, and a choleric habit or character, are to be considered as cause and effect.

Can eyes full of fire, a bright look, rapid as lightning, and a quick and penetrating spirit, be found united in all instances, and no manner of relation between them? Shall we call this concurrence the work or effect of mere chance? Why not ascribe it to a natural influence, to an immediate reciprocal effect; while at the very instant that the soul is most absorbed in meditation, and when the mind is in its greatest exertion and activity, the motion or position of the eyes vary in the most decided manner*?

An open eye, which welcomes you with a generous, engaging, and gracious look, and a heart frank, honest, expansive, and which seems gratefully to meet you, are not to be found united by chance only. Wherever this is the case, the cause has a relation to the effect, and the eye denotes the open generous temper of the mind.

We observe, throughout Nature, a conformity to the laws of order and wisdom, in the universal harmony of cause and effect. As this relation is incontestably perceivable in all other objects, can we reasonably suppose it wanting in that on which Nature has lavished so rich a profusion of grace and beauty? Can she have acted arbitrarily, without order, or without law, in the last and finishing stroke of her work? Does the human face, that mirror of the Deity, that master-piece of the

* This naturally recalls to mind Shakespeare's fine passage, beginning—

“The Poet's eye in a fine phrenzy rolling.”

visible creation, present no appearance of cause and effect, no relation between the exterior and the interior, the invisible cause and the visible effect it produces? To assert such an opinion, would in effect be to maintain the most monstrous absurdity.

Physiognomy then is founded in truth; but truth itself is often found involved in darkness, doubt and illusion. Our organs are not always steady enough to penetrate the veil which shades the objects that surround us; while, according to some, the order of Nature, established from eternity, is nothing but a dextrous imposture, which incessantly presents other objects than those which ought to appear.

Who could have the temerity to maintain, that Newton or Leibnitz might resemble one born an idiot, who could not walk with a steady pace, nor fix his eye, nor conceive, nor express reasonably the plainest abstract proposition? What wretched reasoning, to advance that one of these great men conceived the Theodicea in a mishapen brain like that of a Laplander! and that the other balanced the planets, and divided the rays of the sun, in a head resembling that of an Esquimaux, whose shallow intellects can reckon no farther than six, and declares all beyond it innumerable!

Nobody hazards the absurdity of maintaining that a robust man may have a perfect resemblance to an hectic infirm one; a person in full health, to one dying of a consumption; a man of a turbulent ardent character, to one of a gentle, sedate disposition: yet we every day meet with people who deny the most absolute truths, if they do not exactly coincide with their narrow way of thinking. Who could help laughing at the effrontery and folly of affirming that joy and sorrow, pleasure and pain, love and hatred, are characterised by the same signs in the human frame? Would not this amount to a denial that they are marked by any sign whatever in the exterior of man? Such are, however, the absurdities which must be digested by those who banish the science of Physiognomies as an idle chimera. This mode of reasoning is properly to invert that order, and destroy that happy concatenation of things, in which we discern and admire the eternal wisdom of the all-wise Creator.

I can-

I cannot repeat it too often : to ascribe every thing to casual chance, without rule and without law, is only the reasoning of madmen, the reverse of sound philosophy, and the extinction of religion : to proscribe this error, to attack it, and to shew its futility wherever it appears, is the business of the true naturalist, of the true philosopher, and reasonable divine.

I have already observed, that it is not my intention to anticipate the subject of my future Lectures ; but I feel myself under the necessity of subjoining in this place some further remarks upon what I have said before.

In order to demonstrate a matter in dispute, it is necessary to recur to principles which are incontestible. This makes me so often tread the same ground over and over again, in order to prove what ought to be as self-evident as our very existence. I must repeat it here, every man forms his judgment of each object without exception, from its physiognomy, its exterior, its visible surface ; from these outward signs, we universally and invariably infer the internal qualities of the object, and estimate it accordingly. Where is the tradesman or merchant who forms a judgment of the goods he purchases, by any other rule than their general appearance or Physiognomy, if a stranger be the seller of them to him ? Is it not by their Physiognomy, likewise, that he forms his judgment, when having purchased them, in confidence of his correspondent's honesty, he examines them, to find whether they answer or not his expectation ? Say, has he any other signs whereby to judge, than the criterions of their outward Physiognomy ? In value of coin, has he any other rule to guide his judgment ? Why does he suspect one guinea, reject a second, weigh a third, and take the fourth without hesitation ? Is it not because their outward appearance betrays their quality, or indicates their goodness ? A stranger presents himself to buy or to sell—what is the first object of his attention ? the quality of the goods ; he looks at them attentively, considers them every way—and does not the face of the stranger enter considerably into the opinion which the tradesman forms of him ? Scarce has this unknown person withdrawn, when he declares his opinions ; “ He has the look of a very honest man ;” or, “ There is something forbidding in his appearance ;” or else, “ Something prejudices me in favour of that man.” Whether his judgment be well or ill founded, is of little importance

portance here: it still serves to shew the basis upon which my reasoning rests; that is, that he dares not decide, he judges not definitively, but, at least, he forms conjectures, by reasoning from the exterior to the interior.

The husbandman, when he visits his field or his vineyard, on what signs does he found his hope? Is it not on the colour, the size, the situation, the exterior; in short, on the plain apparent Physionomy of the growing crop, in blossom or ripening? On the ocular examination, the first or second glance of his eye, he will pronounce, "That ear is sickly; that wood is sound; this will thrive; that will come to nothing." If the vine is the subject of his examination, he will observe, "There is a branch that will produce few grapes, although it looks so promising to appearance." Whence the cause of this judgment, mostly just? How comes he to reason in this manner?—Because he perceives what the Physionomist discovers in a beautiful human face, a fine form, but destitute of expression, and a total want of energy; and how is this discovery to be made, if not by some external sign?

With the physician, the Physionomy of the patient frequently instructs him better than all the verbal information, or observations made by nurses that surround the bed. It is astonishing to think how far some physicians have carried their sagacity in this respect. I shall only quote my friend Zimmermann, among our cotemporaries; and of those who have left the world, the name of Kempf * will easily recall to mind that wonderful physiognomical skill which seldom erred, and which saved many from the borders of their last habitation.

Observe the painter, is not his art founded on the very essence of Physionomy? I shall say no more of it: the thing speaks for itself, and must confound the pretended unbelievers in Physiognomy. The traveller, the good Samaritan, friend of humanity, the misanthrope, the lover, and many others that might be mentioned, act, every one of them, from their feelings, from their physiognomical discernment, true or false, clear or confused. And this physiognomical judgment, and

* His son is yet living, and has published a learned treatise on the different constitutions of mankind.

feeling, excites compassion or malignant joy, love or hatred, reserve or confidence, according to the natural appearances.

It was a groundless complaint of him, who wished Nature had placed a window before men's hearts, that their thoughts and secrets, and their hidden designs, might be seen. There was, I say, no reason for that complaint; not only in regard those are not things which fall under the senses, and that, though the eyes saw the very bottom, and all the windings and turnings of the heart, yet could they not observe any thing therein, from whence they might derive the least knowledge of it; but Nature, more kind to our wishes, than our wishes are reasonable in themselves, has made other provisions for this discovery, and found out more certain means to do it, than would have been effected by that strange opening imagined by Momus.

Nature has not only bestowed on man voice and tongue, to be the interpreters of his thoughts; but, out of a certain distrust, conceiving that he might abuse them, she has contrived to depict in his face, in the various conformation of his countenance, a demonstration to give the others the lye, in case they should not prove faithful. In a word, she has exposed his soul, to be observed on the outside; so that there is no necessity of any window to discover his motions, inclinations, and habits, since they are apparent in his face, and are there written in such visible and manifest characters.

From these characters it is my design to frame the greatest and most advantageous work, that perhaps was ever undertaken; a work, wherein the noblest and most necessary discoveries of knowledge which man can arrive to, are contained; in fine, a work, wherein may be found the secret and perfection of wisdom and human prudence.

We form a judgment of all things from their general appearances. We judge of the weather itself, from the Physionomy of the sky. We estimate, in like manner, every thing we eat and drink. By the same standard we judge, at first sight, from the exterior, of the good or bad intrinsic qualities.

What determines our choice, when a basket of fruit is presented to us? Why do we fix upon one, and reject another? The exterior is the principal cause, and the appearance decides it.

What is universal nature, but *Physiognomy*? Is not every thing surface and contents? body and soul? Internal faculty producing external effect? invisible principle, and visible end?

If we examine every species of knowledge which man can possibly have acquired, there is none but what is founded upon external signs, upon certain characters, upon the relation of visible effect to invisible cause, of perceptible to imperceptible. The science of *Physiognomy*, taken in its most enlarged or most restricted sense, is the soul of all our opinions; the spring of our efforts, our actions, our expectations, our fears, and our hopes of every sensation, agreeable or disagreeable, excited by the objects which surround us. *Physiognomy* is our guide, and the rule of our conduct, from the cradle to the grave; it is so in all conditions, has been found so among all nations, from Adam to the man who shall be translated and charged at the last day: it pervades every order of animated beings, from the reptile insect, crushed beneath our feet, up to the most enlightened philosopher; and why not up to angels? Perhaps up to Jesus Christ himself!

Instinct teaches every animal, *physiognomically* to know its friend and its enemy: children have affections and aversions, they know not why, merely by a *physiognomical* discernment. There is not a single person in the world, who is not influenced by *Physiognomy*; not even the most ignorant and barbarous, to whom you could not draw a face, which he would think very lovely, or very odious; not one who does not, less or more, consider, measure, compare, and judge, from the *physiognomy*, a man whom he sees for the first time, though, perhaps, he never heard the term *Physiognomy* pronounced; not one, in short, who does not thus form a judgment of every thing that passes before his eyes; or, more fully to express myself, who does not appreciate their intrinsic value from their exterior.

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Even the art of dissimulation itself is founded on *Physiognomy*, though it is often artfully employed as an objection to it. Why does the hypocritical rogue endeavour to resemble the man of probity? Is it not because he thinks, that every eye discovers the honest man, by certain characters which are peculiar and proper to him?

However confused and undigested may be the ideas of this sort, in the heads of the most ignorant, yet all alike wish to wear an exterior suited to the business they are carrying on, from the seat of justice to the meanest occupation. Where is the Judge, be he intelligent or not, whether he admit the fact or deny it, who never paid some regard, in this sense of the word, to personal appearance? Is there any man who can be, who dares to be, who ought to suffer himself to be, perfectly indifferent about the exterior appearance of the parties who are brought before him for judgment?

What sovereign will make choice of a minister, without paying some attention to his exterior; without judging of him, secretly, and to a certain degree, from his figure? No officer will enlist a soldier in his corps, without attending in great respect to his mien and exterior, independent of stature. No master or mistress of a family will engage a servant, unless their choice, whether well or ill-directed, be influenced by the exterior, the *Physiognomy*. The accumulation of so many instances, leaves no room to doubt of the tacit and unanimous acknowledgment which is made by mankind, respecting the influence which *Physiognomy* has upon their sentiments, and their conduct; but I tire of multiplying examples incessantly; and it is with reluctance, that, in order to demonstrate truth to the world, I am necessitated to repeat what every child knows, or might know, if he would.

"He who hath eyes to see, let him see," but if a man be unable to bear the too near approach of light, because his eyes are weak, should it excite his anger? Can I prevent his burning himself, in trying to extinguish the candle? Yet such language I am, though unpleasant to me, obliged to hold, and always repeat myself, to convince my readers of what is as obvious as the light of

the fun on a summer's day. But being fully persuaded, as I am, of what I have already advanced, and of what I have further to offer, I speak with the confidence of a man thoroughly persuaded of the verity of the art he teaches; and as it becomes the man who feels himself armed with irresistible arguments to convince every attentive, unprejudiced mind, every sincere lover of the truth. Besides, it is of the utmost importance to lower the pretensions of certain literary despots, and to compel them to employ a little more modesty and moderation in pronouncing their decisions.

It is a settled point, then, not because I affirm it, but because the things evident, because it would be equally true had I never said or wrote about it: thus it is a settled point, that the Physiognomy of bodies is the daily guide of every man, whether he knows it, acknowledges it or not—that every man, to use the words of Sulzer, let him doubt, or believe it, as he will, is less or more skilled in Physiognomy—that there exists not a single living creature, that does not deduce consequences, after the manner and power of its intellects, from the exterior to the interior, and forms a judgment, from what strikes the senses, of objects that are inaccessible to sense.

This tacit and general acknowledgment, that the exterior, the visible, the surface of objects, indicates their interior, their properties; that every external sign is an expression of internal qualities; this concession, I pronounce, appears to me decisive, and of the last importance, and particularly with respect to the human Physiognomy.

Here, again, I must repeat it, if every kind of fruit have a Physiognomy proper to itself, shall the visible lord of the earth have none? Can the simplest and most inanimate of beings possess an external characteristic, which distinguishes it from every other creature, even those of its own order, and the most beautiful, the most perfect, most sublime, most compounded, and the most animated of beings, alone exhibit no character at all? Whatever, therefore, may be advanced by the most learned academician, or
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the most ignorant clown, against the truth of the human Physiognomy, and the confidence due to it:—in spite of the contemptuous sneer of self-sufficient Philosophy, of the disregard of a solitary Piety, and the insulting glance with arrogant Pride may let fall on him who professes to believe in the characteristic expression of the human body, it is, nevertheless, certain, that man, considered still in this point of view, is, of all objects, the most important, the most worthy of close and progressive observation, and that, in general, there cannot be more interesting employment, than to unfold to the eyes of man, the beauty and perfections of human nature.

LECTURE II.

BEFORE I proceed to demonstrate that Physiognomy is really a science, founded in reason and nature, and endeavour to make the reader sensible of its great utility ; before I lead his attention to human nature in general ; it seems necessary to point out some of the reasons which have occasioned the general prejudice against Physiognomy, against that branch of it, especially, which I call moral and intellectual, and to examine what may have given rise to the contempt and hatred which excites, and the sarcasms to which it is exposed.

That this is the treatment which it experiences now, and has done ever since the first opinion of it was hazarded in the world, is manifest. The greatest numbers of those who speak on the subject publicly, declare themselves against the science, and turn it into ridicule, though their conduct evidently proves they secretly believe it, at least to a certain degree: some there are, however, who condemn it upon principle. It is, perhaps, impossible to dive into all the various reasons of such condemnation; and, if it were possible, who possesses courage sufficient to drag forth these secrets from the depths of the human heart, and expose them in all the brightness of day?

It is however, as easy as it is essential, to produce several of the reasons which account for the universality, the vehemence, and the implacability, of that specious contempt and hatred, against which this science has to struggle.

Some absurdities have been advanced respecting the science of Physiognomy, it is true. This beautiful and interesting science
has

has been disfigured; it has been made the vehicle of a nonsensical and contemptible system of quackery; it has been too often confounded with Chiromancy, and Metoposcopy, or the pretended art of reading a man's destiny in the lines of hands and face. From Aristotle downwards, the most insipid and ridiculous treatises, offensive to common-sense and taste, have been written on the subject: and the greatest misfortune was, there was no good book, in favour of Physiognomy, to oppose to this trash. Where is the enlightened man, the man of taste and genius, who has applied to the examination of this curious science with the energy and impartiality, the love of truth it deserves, and which, fallacious or not, it seems always to merit, were it for no other reason, than that it has canvassed by forty or fifty authors of different nations? How weak, and how timid, is the voice of the few discerning and distinguished writers, who have ventured to bear their testimony to the truth and dignity of this sublime and useful science!

Where shall we find the man possessed of sufficient courage, elevated above the vulgar prejudices of his age, with sufficient firmness, sufficiently accustomed to think for himself, to venerate, as sacred, what the profanation of ignorant zealots, in superstitious times, has covered with ridicule? Is not this the usual course of human affairs? We begin with enlarging our object beyond the bound of propriety; we become enthusiastically fond of it; the very name of it carries a charm; and we give ourselves up to a kind of idolatry; then ardour cools as fast as our passion heated, and we descend as rapidly to neglect, as we rose to esteem: we had set out with bestowing rapturous and extravagant commendation; and, when the tide is turned, without any good reason, excessively depreciate, what we had too highly extolled.

The disgusting manner in which the science has been treated, has naturally brought a disgrace upon the science itself. But to this objection even religion has been subject; for is there a single truth, or any religious doctrine whatever, which has not undergone the same fate? The best of causes may be ruined, or labour under great disadvantage, at least for a time, by being improperly treated, or indifferently supported. Thousands have revolted from
religion,

religion, because they have found it defended by weak arguments; and the beautiful truths of it were placed in wrong light.

If religion has received wounds through the sides of its weak, but over-zealous professors, is it wonderful, Physiognomy should share the same fate? Some have declared against the science, from real goodness of heart, and from the most upright intentions. They imagine, and perhaps not altogether without reason, that most men would employ it to the disadvantage of others. Their goodness of heart, but weakness of head, make them foresee that many hasty and unjust decisions may be pronounced by ignorant and designing men; that calumny, that attacks even the most sacred things, though unable to produce facts, might avail itself of the science, and draw conclusions therefrom, to bring the intentions of the professor under suspicion. Generous and liberal minds, for whose sake Physiognomy deserves to be a true science, since the lustre of their character must impart a new light upon it—those noble souls, we find, imagine themselves obliged to combat the science, not from an apprehension that it can injure themselves, but because to many others, whose characters they suppose to be better than what they appear by their countenance, would manifestly suffer, were the expression of the Physiognomy to become the object of a real scientific study, and capable of being reduced to fixed and determined principles.

It is equally certain, that many reject Physiognomy from weakness of mind. Few have reflected, or are capable of reflection; and the few even of whose who must be allowed, in some measure, to possess a discerning spirit of observation, are in a condition sufficiently to fix and to establish their observations. Fashionable prejudices are like the stream, and few have a constancy of mind, or the courage or ambition, to pursue a new tract. Most think that singularity of thought indicates a troublesome temper, or are too idle to singalize themselves by going against the current. Indolence blunts the power, and prevents the exertions of the human mind; idleness is here the formidable magic whose somniferous effects are so extensively felt. What aversion to the most excellent and useful sciences, is inspired by that eternal enemy to all improvement!

Among

Among the number of adversaries to this important science, there may be, and I believe there are, many, who are such purely out of modesty. Their physiognomical appearance has been commended; but their humility will not permit them to assume to themselves the credit the public gives them for so many virtues of which their faces are reputed to be the index. Their own secret and humiliating reflections reduce them far below the mark fixed by the public opinion; and from this they infer, that there is no foundation in this science, but that the whole is replete with frivolous and deceitful conjectures.

Another sad reflection is but, alas, too true! That many oppose this science, from the dread of its light. And here I hope what I have already said will procure me credit for whatever else I may further advance upon this head; but I must declare I cannot consider all the enemies of physiognomy to be bad people. I have heard the most sensible persons, and of the first reputation for character, declaim loudly against it. But I solemnly maintain, that almost every bad man is its adversary; and, supposing an indifferent character should think fit to become a champion for it, he has undoubtedly his private reasons, which may be easily guessed. While, in answer to the question, Why should the greatest part of the vicious openly declare against it? It is, because they secretly believe it; and from an inward conviction that their physiognomy is not what it should be, were they worthy characters, violently decry a science which they well know tends to decypher the dark intricacies of their hearts, and betray to the world the symptoms of their premeditating machinations.

Thus, they have an obvious interest in decrying the science as chimerical, and in attempting to render it an object of contempt. The more directly a witness gives evidence against us, and the more unexceptionable his testimony appears, the more we fear him; and it is in such case that a man employs all the skill and address he is master of, to discover something about that witness which he can turn to ridicule.

The Miser, who tries by all possible means to gratify his ruling passion, but who at the same time uses every art to conceal it, has he not an obvious interest in decrying a science, which, by unveil-

ing his real character, exposes him to the world in all his nakedness? Does not this proceeding arise from a secret conviction that Physiognomy is not so chimerical as he wishes it should be thought? If the Miser has no characteristic signs which betray his character, what makes him uneasy when those signs are mentioned? The more it concerns the man, who does not yet stand confessed the slave of a vile passion which usurps his bosom in private, the more, I assert, it behoves him to hide from every eye his concealed vice; the more objections will he have to produce against the truth of Physiognomy, from his belief in its unerring certainty.

The interest, therefore, which the vicious take against this science, is to me the most convincing proof, that in their hearts they believe it. They discern the truth of it in others, and tremble to think of affording a proof of its reality in their turn.

Nothing can be more probable than this, because I am satisfied, by evidence which I cannot doubt, that the same persons who affect to make a jest of it in public, are ever the most eager to read or to hear physiognomical decisions; and I boldly appeal to every reader who is prejudiced against this science, or who only pretends to be so, and ask him, whether he has not a secret desire, that a physiognomical observer, to whom he was not personally known, and who had never seen him before, but his portrait, should make a commentary upon his physiognomy? I should be tempted to ask those likewise, who treat my researches as fanciful, if they will be less disposed to read my Physiognomical Essays on that account? I know it; yes, I predict it, without the gift of prophecy.—Ye zealous and interested antagonists of Physiognomy, you will read my book, you will study it, and you will be frequently of my opinion. You will often discover with satisfaction, in these pieces, observations which you have made before without expressing them in words—and nevertheless you still pretend to refute me in public. In the retirement of your closet, I shall sometimes obtain from you a smile of approbation; yet the next moment you will affect to laugh at the truth of which you have felt the force.

Such is the weakness of the human character, that the vilest principles betray it into the most absurd errors.—You will henceforth

forth make more frequent observations, and you will thereby be enabled to proceed with a bolder and firmer pace; but you will not be less inclined to turn all these observations into ridicule; for it is, besides, the philosophic ton of the age we live in, for men to make merry with those truths, however sacred, which they inwardly believe, and from which they cannot withhold their consent*.

Let us next spend a few moments in reflecting on the indifference with which Physiognomy is treated; for, to speak more correctly, it has to combat indifference, rather than contempt or hatred.

Happily for the generality of the world, few are born with a spirit of observation. Providence has wisely bestowed on every individual a particular instinct, which prompts and directs its actions in a certain manner, and which serves as a guide through the paths of life. This directing principle likewise combines, less or more, the variety of knowledge which we acquire, in some measure, without perceiving it. Every individual has a sphere of action peculiar to himself; every one his particular measure of enjoyment and suffering; and as it is only by many reiterated experiments that he discovers what is analogous to him, the love or hatred which certain objects inspire is gradually rooted and confirmed without even any exertions of voluntary will. In this manner he satisfies his wants, he perceives clearly the relation which different objects have to himself, and is little concerned about that which they have to each other. He feels that such and such objects act upon him in a particular manner; but he is too indolent, and never thinks of inquiring why they thus act; he rather chooses to be governed by casual circumstances; and whatever apparent eagerness he may shew to investigate the essence of things, and the causes of effects, this knowledge is seldom considered as a real want. How many, even of those who pretend to observe and think for themselves, are satisfied with mere common-place and equivocal appearances!

Thus a man eats, drinks, and digests, without thinking of his stomach; he sees, learns, acts, and combines the experiments which he makes, without giving himself the trouble to consider the proper

* From here to the end of this Lecture is added by an unknown hand.

consciousness of his actions. Thus also, the features, either of strangers or friends, produce an effect upon him ; he feels whether he ought to approach or to retire ; or rather he is instinctively attracted or repelled, without waiting for, enquiring, or caring to elucidate the matter.

There is likewise another class of mankind, who shew a profound respect for Physiognomy, considered as a mysterious science. They love to hear and discourse with an able physiognomist, as they would with a dexterous juggler or conjuror ; and though the infallibility of the physiognomist may still be called in question, how few are there who would not willingly give a trifle to have their FORTUNES TOLD BY THIS SPECIES OF MORAL CONJURATION !

But let us leave our adversaries in possession of their hatred, or indifference ; let them endeavour to injure us, each in his own way ; there are others in abundance who will prize this work, and bestow on it the esteem which it merits. I know it would be a very rash attempt, to aim at fixing the attention of all mankind on the same object, were that point humanity itself : but he who takes an interest in every thing that concerns human nature ; who disdains to shroud himself up in cold reserve, and scorns the pitiful gratification of building his own importance on the contempt he bears to others ; this man will rejoice to trace here his own opinions, and to find his feelings verified, and sometimes expressed in words.

AUTHORITIES

FROM WHENCE THE POSITIONS IN THESE LECTURES
ARE TAKEN;

OR,

FUNDAMENTAL TRUTHS,

BY VARIOUS AUTHORS,

UPON THE

SUBJECT OF PHYSIOGNOMIES AND PHYSIONOMY.

THE human mind is governed by authority. The sanction of a name has more weight with the multitude than reason; even in things which belong to the province of the understanding, example carries the greatest sway. To awake therefore the attention of my less-informed readers, and to furnish at the same time the more enlightened with popular arguments, calculated to persuade weak minds, I shall in the following pages produce some authorities, more or less important, of wise and learned men; in whose company I am under no apprehension of exposing myself to the ridiculous observations of *some persons*, more inclined to laugh than to think. These authorities are neither numerous nor complete, but it will appear that they are not destitute of solid principles; and by one class of my readers they will be found as important as unexpected.—It was thought most prudent to arrange them in the following order, rather than disturb the thread of the discourse by diverting the attention from the subject, by directing it to another part of the page.

I. The

I.

SOLOMON.

"A naughty, a wicked man, walketh with a froward mouth :
 "he winketh with his eyes ; he speaketh with his feet ; he teacheth
 "with his fingers." Prov. vi. 12, 13.

"He closes his eyes to devise false motions ; and moving his lips
 "bringeth evil to pass." Prov. 16. 30.

"Wisdom is before him * that hath understanding ; but the eyes
 "of the fool are at all quarters of the earth." Prov. xvii. 24.

"An high look and a proud heart." Prov. xx. 4.

"A wicked man hardeneth his face ; but as for the upright, he
 "directeth his way." Prov. xxi. 29.

"There is a generation upon the earth, Oh, how lofty are their
 "eyes ! and their eye-lids are lifted up." Prov. xxx. 13.

II.

JESUS THE SON OF SIRACH.

"The heart of a man changeth his countenance, whether it be
 "for good or evil. A cheerful countenance is a token of a heart that
 "is prosperous." Ecclef. xiii. 25, 26.

"A man is known by his look, and a wise man by the air of his
 "countenance."

"There is a wicked man that hangeth down his head sadly,
 "casting down his countenance, and making as if he heard not ; a
 "man's attire, and loud excessive laughter, and gait, shew to the
 "observer what he is." Ecclef. xix. 26, 27, 29, 30.

"The wickedness of a woman changeth her face." Ecclef. xxv. 17.

* Appears on his face,—Translator.

III. GALEN.

III.

GALEN.

“ Nature has constituted the bodily organs, with an exact suitability to the qualities of the mind.”

IV.

PLINY.

“ The forehead of a man is the index of sorrow ; cheerfulness, clemency, and severity are read therein.”

V.

CICERO.

“ Nature has bestowed on man a bodily figure completely adapted to his mind. The face of every other animal she has bended downward toward the ground, from whence its nourishment is drawn ; while to man alone is given a form erect, a face turned upwards to his kindred heaven, to those divine abodes which are his native seat : she has, besides, so exquisitely modelled the human features, that they are capable of expressing the most secret emotions of the soul ; the penetrating glances of the eye indicate the corresponding internal affections of the mind within ; and that which is emphatically called the Countenance, with an energy communicated to no animal but man, and this happily announces his moral character.”—The Greeks well understood this relation, but have no word in their language to express it. “ I omit the powers of expression and communication resident in the other parts of the body, as the modulation of the voice, the faculty of speech, &c.” Cicero, *De Legibus*, I. 9.

VI.

MICHAEL MONTAGUE.

“ Nothing carries with it a greater appearance of probability than the conformity and relation of body and mind. It is not credible
“ that

“that they can be discordant, unless some accident should have interrupted the natural course of things. I cannot too often repeat it, in what estimation I hold beauty, that quality so powerful and beneficial, not only to the human race who are destined to assist each other, but also to the brute creation; I consider it as only one step below divine goodness.” Book iii. c. 12.

VII.

SIR FRANCIS BACON, LORD VERULAM.

“An inquiry into the knowledge which may be attained respecting Mind, from bodily conformation, or respecting Body, from the accidents of the Mind, has been productive of two arts, both of them explanatory of human nature: the one illustrated by the researches of Aristotle, the other by those of Hippocrates. And although in modern times these arts may have been polluted by a mixture of superstitious and fanciful ingredients, yet when purified and reduced to their first principles, they have a solid foundation in nature, and are useful in the intercourse of life. The first is Physiognomy, which discovers the propensities of the mind in the lineaments of the body; the other is the interpretation of natural dreams, which infers the state and disposition of the body from the agitation of the mind.”

De Augment. Scient. — Translated by Shaw.

VIII.

DOCTOR SAUNDERS.

“It is a wonder, if possible beyond a wonder, to consider so many faces that are in the world, and yet we never meet with two exactly alike, but some difference is discernable; from whence arises such great difficulty in judging the qualities and dispositions of the persons: the complication in the compositions of the humours, are so various, that he who will be curious therein, cannot safely pronounce judgment without an exceeding hard study upon various objects and situations.”

Secrets of Physiognomy disclosed. 12mo. 1669.

IX. DRY-

IX.

DRYDEN.

“ The King arose with awful grace;
 “ Deep thought was in his breast, and counsel in his face.”
 Pal. and Arc.

“ Big was he made, and tall; his port was fierce;
 “ Erect his countenance: manly majesty
 “ Sate in his front, and darted from his eyes,
 “ Commanding all he viewed.” Ædipus.

“ His awful presence did the crowd surprise,
 “ Nor durst the rash spectators meet his eyes;
 “ Eyes that confess'd him born to kingly sway,
 “ So fierce, they flash'd intolerable day.” Pal. and Arc.

“ That gloomy outside, like a rusty chest,
 “ Contains the shining treasure of a soul
 “ Resolv'd and brave.” Don. Sebast.

“ He looks secure of death: superior greatness;
 “ Like Jove, when he made fate, and said, Thou art
 “ The slave of my creation.” Ibid.

“ He looks, as man were made, with face erect,
 “ That scorns his brittle corpse, and seems ashamed
 “ He's not all spirit: his eyes with a dumb pride,
 “ Accusing Fortune, that he fell not warm:
 “ Yet now disdains to live.” Ibid.

“ ——— By his warlike port,
 “ His fierce demeanor, and erected love,
 “ He's of no vulgar note.” All for Love.

“ ——— Methinks you breathe
 “ Another soul; your looks are more divine;
 “ You speak a hero, and you move a god.” Ibid.

X.

MILTON.

“ ——— Deep on his front engraven
 “ Deliberation fate, and public care;
 “ And princely counsel in his face yet shone.”

“ Care fate on his faded cheeks; but under brows
 “ Of dauntless courage, and confid’rate pride,
 “ Waiting revenge. Cruel his eye, but cast
 “ Signs of remorse and passion.”

“ ——— His grave rebuke,
 “ Severe in youthful beauty, added grace
 “ Invincible.”

XI.

VIRGIL.

“ The Trojan chief appear’d in open fight,
 “ August in visage, and serenely bright:
 “ His mother-goddes, with her hand divine,
 “ Had form’d his curling locks, and made his temples shine;
 “ Had giv’n his rolling eyes a sparkling grace,
 “ And breath’d a youthful vigor on his face,
 “ Like polish’d iv’ry, beauteous to behold,
 “ Or Parian marble, when enchas’d in gold.”

“ Amid the press appears the beauteous boy;
 “ His lovely face unarm’d; his head was bare;
 “ In ringlets, o’er his shoulders, hung his hair;
 “ His forehead circled with a diadem——
 “ Distinguish’d from the crowd, he shines a gem
 “ Enchas’d in gold; or polish’d iv’ry, set,
 “ Amidst the meaner foil of sable jet.” Dryden’s Transl.

XII.

XII.

COWLEY.

“ ——— Through his youthful face
 “ Wrath checks the beauty, and sheds manly grace;
 “ Both in his looks so join’d that they might move
 “ Fear ev’n in friends, and from an enemy love.”

XIII.

CONGREVE.

“ What’s he, who, with contracted brow,
 “ And fullen port, glooms downwards with his eyes;
 “ At once regardless of his chains or liberty?
 “ He shuns my kindness;
 “ And with a haughty mien, and stern civility,
 “ Dumbly declines all offices: if he speak,
 “ ’Tis scarce above a word: as he were born
 “ Alone to do, and did disdain to talk,
 “ At least to talk where he must not command.”

Mourning Bride.

XIV.

SULTZER.

“ It is a most certain fact, a truth to which little attention is
 “ paid, that of all the objects which charm the eye, there is none
 “ more interesting than man, in whatever point of view he is
 “ contemplated. The most wonderful, curious, the grandest,
 “ and the most inconceivable operation of nature, is the model-
 “ ling a formless mass of rough matter in such a plastic manner
 “ as to receive and exhibit the impression at once of beauty and
 “ of life; of thought, of sentiment and moral character. If we
 “ are not susceptible of admiration at the sight of man, it is
 “ merely the effect of habit, which renders the most wonderful
 “ and surprising object familiar.

“ Hence it is that the human form, even the expression of
 “ the face, excites not the attention of the vulgar. But the man
 “ who rises above the vulgar prejudices of popular custom, and

“ observes with discernment and reflection what passes before
 “ him, will find in Physiognomy a remarkable and important
 “ object of investigation. Though, to the generality, Physi-
 “ ognomy, or the science of discovering the character of man by
 “ his form, face, and figure, may appear a very frivolous sort
 “ of study, it is nevertheless absolutely certain, that every per-
 “ son who possesses sensibility, and employs attention aright
 “ in the pursuit of Physiognomical knowledge, or at least to a
 “ certain degree, will discover, beyond the possibility of mistake;
 “ in the very Physiognomy and deportment of a man, what at
 “ that instant is actually passing in the mind. We frequently
 “ hear persons affirm, under the fullest sense and persuasion of
 “ being right, that a man is gay, or grave, though he is thought-
 “ ful, or giddy, happy, or uneasy, out of temper, or merry,
 “ and the like: and I think it would be a just matter of surprise
 “ if any one should take upon him to contradict such observa-
 “ tions which happen every where, and every day upon every
 “ occasion. It is also undoubtedly true, and from this obvious
 “ matter then, that it is possible to discover in a man's figure,
 “ especially in the appearance of his face, SOMETHING of what
 “ is passing in the internal cabinet of his mind, or inmost soul.
 “ In other words, it may be said, that we see the soul in the
 “ body, or, to vary the expression, the body is the image of the
 “ soul, and the soul itself becomes visible and tangible to occu-
 “ lar manifestation.”

General History of the Fine Arts, Part. ii. Article, Portrait.

XV.

LEIBNITZ.

“ Were men at more serious pains, attentively to observe the
 “ external motions which accompany the passions, it would be
 “ no easy matter to dissemble them.—The difficulty would be
 “ greater; and with respect to shame, it merits consideration,
 “ that modest persons sometimes feel emotions similar to those
 “ excited by shame, when they are only witnesses of an indecent
 “ action, or hear indelicate discourses.”

New Essays on Human Understanding, Book ii. Chap. 20.

XVI.

XVI.

ERNEST.

“ — From this, also, the exact correspondence of body and
 “ mind; for the natural conformation and habit of body are
 “ usually found conformable to the dispositions and propensities
 “ of the mind, to such a degree, that from the speech, the gait,
 “ air and complexion, a person of discernment will form a to-
 “ lerably right judgment of the mental powers. Rapid move-
 “ ments of body and sharp looks are generally connected with
 “ mental impetuosity; as likewise, on the contrary, slowness
 “ of speech, and a deliberate pace, are the usual concomitants
 “ of dulness of understanding, and a phlegmatic temperament:
 “ not to mention the skill which some persons possess of tracing
 “ the nature and disposition of the mind in the lineaments of
 “ the face, and the conformation of the whole head, in which
 “ they are confirmed by the result of their own uniform expe-
 “ rience, as well as that of others.

“ For though the minds of certain persons may not suffici-
 “ ently correspond to the form of the countenance, it must not
 “ therefore be denied, that the disposition naturally is, what the
 “ looks indicate; since, by attention, study, and practice, the
 “ natural inclinations and propensities may be so checked, re-
 “ strained, and altered, and the natural faults of the temper so
 “ corrected, as to leave scarcely any trace of their existence.
 “ Socrates is a striking instance of this assertion.”

Init. Solid. Doctrina, page 170.

XVII.

WOLF.

“ By observation we find and know that nothing passes in the
 “ soul without producing a perceptible change in the body; es-
 “ pecially, in the case when desires arise; then no determination
 “ is formed, without the instant appearance of a corresponding
 “ bodily motion. Now as all the modifications of body consist
 “ in the manner of its composition and union; its structure, and
 “ of consequence its external form, and that of its members, must
 “ be in unison with the essence of its internal and motive prin-
 “ ciple

“ ciple the soul. Thus we see, difference of characters shews
 “ itself in difference of bodies; that is to say, the body possesses
 “ in itself something in its form taken and considered together,
 “ and in that of its parts, from which the natural disposition
 “ of the soul may be inferred and considerably understood.”

“ I say the natural dispositions, for we are not now enquiring
 “ into those which are acquired by education, or the result of
 “ careful consideration, produced by imitation, or by living in
 “ society. The art of discovering the interior of man by his
 “ exterior, which goes by the appellation of Physiognomy,
 “ has therefore a real and demonstrable foundation. I do not
 “ mean at present to enquire, whether the investigation of this
 “ connection between soul and body has hitherto been attended
 “ with the much boasted and wished for success, or not. By
 “ what I say, in this place, of the form of the body and of its
 “ members, I mean to infer all that can be distinctly perceived
 “ of it, as the figure in general, the situation of the parts, and
 “ their relative proportions one to the other.

“ Experience convinces us of this truth every hour; for as I
 “ have already observed, that education, living in society, imi-
 “ tation, and certain habitual exercises, conquer in time and
 “ change the natural propensities with which we are all born;
 “ the constitution of the body therefore only indicates the pri-
 “ mitive inclinations of man. We discover in it, to what he
 “ is naturally inclined, but not what he will do, after reason
 “ or habit shall have triumphed over his natural inclinations.
 “ It is likewise true, that no change can take place in the soul
 “ unaccompanied by a corresponding movement of body. Yet,
 “ as we find that the natural desires and propensities are conti-
 “ nually revolting against reason and habit, and as we observe
 “ that when these inclinations are good, they resist evil habits
 “ and correct manners, it may, I think, hence be fairly inferred,
 “ that the changes which the body has undergone cannot have
 “ entirely destroyed the original conformation of the members
 “ and parts which are particularly adapted to the natural in-
 “ clinations. Indeed the subject is very delicate, and I am
 “ strongly

“ strongly of opinion, that Physiognomy requires more acute
 “ penetration and intelligence, than ever was possessed by those
 “ who have had the temerity of making the attempt to digest
 “ and reduce into systematical form the judgment of intellectual
 “ faculties. The lineaments of the face serve to form its ex-
 “ pression, and that expression is true, whenever a man is ex-
 “ empted from constraint: these expressions of the countenance
 “ then indicate the natural inclinations when they are con-
 “ sidered in their true position.”

XVIII.

SCHRODDER.

“ It might be said, that all this discourse does indeed de-
 “ monstrate the appearance of the passions more remarkably in
 “ the face, than any where else, but that the same thing is not
 “ to be concluded as to the inclinations; and that all this alter-
 “ ation, and all these motions, which are consequent to the
 “ agitation of the soul, are only transient signs, incapable of de-
 “ noting permanent dispositions; such as are those of the in-
 “ clinations and habits. But I conceive it no inconsiderable
 “ advancement to have shewn, that the characters of the pas-
 “ sions are principally apparent in the face, since that, accord-
 “ ing to the rule of conformity, those who naturally have the
 “ same air, which the passion causes, may be truly said to be
 “ inclined to the same passion.

“ However it may happen, if the temperament, the confor-
 “ mation of the parts, and the motive virtue are the causes of
 “ permanent signs, it is consequently certain, that there are
 “ not any parts, wherein the formative virtue acts more effica-
 “ ciously, than it does in the head, by reason of the excellency
 “ of its operations and its organs; no parts, wherein the tem-
 “ perament can be more easily discovered, by reason of the
 “ particular constitution which the skin is of; in short, no
 “ parts,

“ parts, wherein the motive virtue is stronger, and more free in
 “ its motions, since there it is found in its proper seat and vigor.

“ To these reasons may be added, that the great variety of
 “ the organ, which are in the head, supplies observation with
 “ a greater number of signs, than any other part whatsoever,
 “ and that audacity and fear taken away, as likewise some
 “ others which have dependence on them, there is not any
 “ passion that leaves its marks on the parts, whereby the heart
 “ is encompassed so visibly. So that without any farther diffi-
 “ culty, we may allow the head the pre-eminence, as to what
 “ concerns the signs observable in Physiognomy.”

Scient. Cognos. Hom. in Soc. page 338.

XIX.

HALLER.

“ It is the will of God, the great Author of society, that the
 “ affections of the mind should express themselves by the voice,
 “ the gestures, but more especially by the countenance; and
 “ that man should thus manifestly communicate to man his
 “ love, his resentment, and the other emotions of his soul, by
 “ a living and active language, perfectly infallible, and uni-
 “ versally understood. Nor is this species of language wholly
 “ denied even to the brute creation. They too, by external
 “ signs, express the love of kind sociality, kindred affection,
 “ rage, joy, grief, fear, and all the more violent emotions. This
 “ language is common to all birds and quadrupeds; and by
 “ means of it they understand man; and even one another, and
 “ are also understood by man. A dog easily discovers whether
 “ you are angry with him, by the face, and tone of the voice: the
 “ rage of a bull is notified to man by his bellowing: the roaring
 “ of a lion makes all the forest tremble. I shall not dwell upon
 “ sound, though it is undeniably certain that every affection
 “ has a tone peculiar to itself. But the characters of passion
 “ reside

“ reside principally in the face, and are so legible there that painters,
 “ even by a profile, can actually express every emotion of the mind,
 “ as it rises in the countenance. The consideration of this is cu-
 “ rious, and I shall attempt to give its outline.

“ Love and admiration are expressed by the drawing up and
 “ expansion of the forehead; while the eyes and eye-lids are at the
 “ same time elevated. This effect, it is observed, is produced by
 “ the *occipital* muscle, and the *rectus superior* of the eye, together
 “ with the *elevator* of the eye-lid.

“ Curiosity, the admiration of an orator in the act of declaim-
 “ ing, opens the mouth that the sonorous air may be admitted to
 “ the Eustachian tube.

“ Joy and Laughter are observed almost to close the eyes, the
 “ angles of the mouth are drawn upwards, the nostrils are corru-
 “ gated, the mouth is distended by the *buccinators* and *risory* muscles.
 “ In many persons a dimple is produced in the cheek, I think not
 “ altogether ungracefully, among the swelling *fasciculi* of the
 “ *Zygomatic* muscles.

“ In weeping, and under every affection of sorrow, the under lip
 “ drops, the face seems lengthened, the angles of the lips are sepa-
 “ rated by the *triangular* muscles, the eyes are shut, and the pupil
 “ seems to retire under the upper eye-lid.

“ Anger and Hatred elevate the under-lip above the upper; the
 “ forehead is drawn downward and contracted into wrinkles.

“ Contempt distorts the countenance: one eye is almost shut,
 “ the other bent downwards.

“ In Terror the muscles violently open the mouth and eyes, and
 “ the hands are lifted up.

“ This is the true rise and origin of the Science of Physiognomy.

“ It is no recent discovery that almost all the predominant affec-
 “ tions may be discerned by inspecting the countenance ; as, whe-
 “ ther a man be cheerful and jocular ; or melancholy and severe,
 “ proud, mild, and good natured ; envious, innocent, chaste, hum-
 “ ble ; in a word, you may distinguish almost all the settled affec-
 “ tions, with the vices or virtues which spring from them, by ma-
 “ nifest signs in the face, and the conformation of the whole body.

“ The reason of all this is, the muscles which are characteristic of
 “ any particular affection, act more frequently in the man who is
 “ under the influence of that affection ; thus we find, the muscles
 “ which characterise anger must of course be more frequently con-
 “ tracted in a choleric man. Hence, by repeated use, those muscles
 “ acquire strength that way, and exert themselves more powerful-
 “ ly in that constitution than those which are more quiescent, and
 “ not so often called into action ; and hence also, even after the
 “ mental affection has subsided, some traces of the predominant
 “ character remain impressed on the face.”

Elementa Physiologiae, Vol. i. p. 590—91.

XX.

GELLERT.

“ The air of the face constitutes an essential part of decency.
 “ What is most pleasing or disgusting in the appearance of any per-
 “ son, is the character of the mind, expressed and delineated by na-
 “ ture on the face and in the eyes. A soul gentle, complacent and
 “ respectable, without pride and remorse, overflowing with bene-
 “ volence and humanity, a mind superior to sense and passion, is
 “ easily discernable in the physiognomy, and the whole action of the
 “ body. A modest, graceful, enchanting air, is the usual expression
 “ of it ; it is the soul which imprints on the forehead a character of
 “ nobility and majesty, and infuses into the eyes that of candor and
 “ cordiality : from it are derived the mildness and affability which
 “ are spread over the whole physiognomy : the gravity which sits on
 “ the

“ the forehead tempered with serenity; that affecting sympathetic
 “ look which accompanies ingenuous modesty: in short, the most
 “ beautiful expression and the finest colouring of the face result only
 “ from a sound understanding and a good heart. But I am well
 “ aware I shall be told, the physiognomy is deceitful. Yes, it is pos-
 “ sible to counterfeit; but then the apparent constraint generally
 “ betrays the imposture; and it is easy to distinguish a natural from
 “ an assumed air, as a thought that is just from one that is only
 “ brilliant. Paint, however dexterously spread, is never the skin it-
 “ self. I am not in the least staggered even by the objection, that a
 “ fair outside may cover a corrupted heart. I should rather con-
 “ clude from it, that such persons had been naturally disposed to
 “ virtue, of which physiognomy still bears the traces. If it is true
 “ that a mind replete with mildness and serenity is frequently veiled
 “ by a sad and gloomy exterior; and that a haughty and boisterous
 “ look sometimes disguises an amiable character; this dissonance
 “ may arise from having contracted bad habits, or from the imi-
 “ tation of bad examples. Perhaps this offensive exterior may be
 “ the effect of some constitutional vice; or it may be a man's own
 “ workmanship, the consequence of a long train of self-indulgence,
 “ which he has at last overcome.

“ Experience daily declares, that certain irregular and vicious
 “ propensities impress very sensible traces on the countenance. And
 “ what is the most beautiful face, if you discover in it the horrid
 “ traits of lust, rage, falsehood, envy, avarice, pride, revenge, and
 “ discontent? Of what value is the most attractive outside, if you
 “ perceive through it a character of frivolousness or dishonesty?

“ The surest method, then, to embellish our physiognomy, as far
 “ as it depends upon ourselves, is to adorn the mind; is to deny
 “ entrance to every vicious affection: the best way to render that
 “ physiognomy expressive and interesting, is to think with justness
 “ and delicacy, and to act with uprightness and propriety. In a
 “ word, would you diffuse over it a character of dignity, let your
 “ mind be stored with sentiments of religion and virtue: they will
 “ imprint on every feature the peace which reigns in your soul, and
 “ the elevation of your conceptions. The celebrated Dr. Young
 “ has somewhere said, that he could not conceive an aspect more

“divine, or delineate a more agreeable figure, than that of a beautiful woman on her knees, employed in devotion, unconscious of being exposed to observation, on whose face shone the humility and innocence of unaffected piety.

“We cannot entertain the least doubt that this expression of affability and beneficence, whose appearance is so pleasing, would become natural to us, were we really as good as we wish to be thought; and, perhaps, it costs more to acquire the semblance than is sufficient to attain the real possession of goodness.

“Suppose two ministers of state, equal in natural qualifications and endowed with the same external advantages—The one has accustomed himself to the spirit and virtues of Christianity; the other has only studied the arts of address, and possesses but the talents proper for a man of the world. Which of the two, by his exterior and manners, will please most:—the man whose breast is inspired by the noble love of humanity; or he who, from the artful display of self love merely, endeavours to appear amiable?

“The voice is also frequently observed to be the natural expression of character, and as that is good or bad undergoes a corresponding modulation. There is a certain vacancy of tone which denotes the want of ideas, and which a man would lose as he learned to think. The heart is well known to be the soul of expressive sound in the voice of man.”

Lessons of Morality, p. 303—307.

XXI.

HERDER*.

“What daring hand can seize that substance laid up in the head, and contained in the human skull? What organ of flesh and blood

* Mr. Lavater in this place regrets that it was not in his power to insert this authority in the German Edition of his Work, as his Book was published just before Herder's Observations had reached Switzerland.

“ is able to found that abyss of faculties, of internal powers, which
 “ there ferment in repose? The Deity himself has taken care to
 “ cover that sacred summit, the abode and laboratory of the most
 “ secret operations, with a forest*, emblem of those hallowed
 “ groves in which the sacred mysteries were celebrated in ancient
 “ times. The mind is struck with a religious horror at the idea of
 “ that shaded mountain, where lightning resides, a single flash of
 “ which, bursting from its given boundaries, is sufficient to illu-
 “ minate, to embellish, or to waste and disfigure the whole creation
 “ itself.

“ What powerful expression in the very external covering of this
 “ Olympus, its natural growth, the manner in which the locks are
 “ arranged, as they fall down, part, or intermingle!

“ The neck, on which the head is supported, discovers not that
 “ which is in the interior of man, but that which he wishes to ex-
 “ press. It marks either firmness and liberty, or softness and sweet
 “ flexibility. Sometimes its noble and easy attitude announces the
 “ dignity of condition; sometimes bending downwards, it expresses
 “ the resignation of the martyr; and at other times elevating, it is
 “ a column emblematical of the strength of Hercules. Even its
 “ very deformities are characteristic signs full of truth and expres-
 “ sion. However slightly we may estimate the general appear-
 “ ance of man, his face is the picture of the soul, the image of the
 “ Divinity. His forehead is the seat of serenity, of joy, of gloomy
 “ discontent, of anguish, of stupidity, of ignorance, and of ma-
 “ lignity. It is a tablet on which all the thoughts are portrayed
 “ in living characters. I cannot comprehend how a forehead can
 “ ever appear an object of indifference. At its lowest extremity
 “ the understanding seems blended with the will. Here the soul
 “ seems to concentrate its powers, and to prepare for resistance.

“ Below the forehead stands that beautifully expressive feature the
 “ eye-brow, in mildness representing the rainbow of peace; the
 “ bended bow of hostility and discord when it expresses rage: thus,
 “ it is either the benevolent and gracefully announcing sign of the
 “ affections, or the threatening herald of resentment and revenge.

* The Hair.

“ Perhaps

“ Perhaps there is no aspect in nature that presents to an enlightened
 “ observer an object more attractive than a fine angle well marked
 “ which terminates gracefully between the forehead and the eye.

“ The nose combines and gives a finishing to all the features of
 “ the face; its shape determines as it were the boldness or back-
 “ wardness of the individual character; situated to form a separation
 “ between the prominences of the cheeks, it is the most conspicu-
 “ ous line in the human face; its ridge, its point, its termination,
 “ direction, the apertures through which it respires life! How
 “ many expressive signs of the understanding and character!

“ The eyes, to judge of them only by the appearance, are, from
 “ their form, the windows of the soul, transparent globes, the
 “ sources of light and life. The sense of feeling simply discovers
 “ that their form, manner, and matter of consistence are not ob-
 “ jects of indifference. It is not less essential to observe, whether
 “ the bone of the eye advances considerably, or whether it falls off
 “ imperceptibly; whether the temples are hollowed into little
 “ round caverns, or present a smooth surface.

“ In general, that region of the face where the mutual relations
 “ between the eye-brows, the eyes, and the nose are collected, is
 “ seat of the soul's expression in the countenance, that is, the ex-
 “ pression of the will and of the active life.

“ That noble, profound, and occult sense, the *hearing*, nature
 “ wisely placed on the sides of the head, where it is half concealed.
 “ Man ought to hear for himself: the ear is accordingly divested
 “ of ornament. Delicacy, completeness, profundity, and modest
 “ retirement, are its dress and concomitant qualities.

“ We now reach the lower part of the human countenance,
 “ which nature, in males, surrounds with a cloud, and surely not
 “ without reason. Here are developed on the face the traits of sen-
 “ suality, which it is proper to conceal in man. The upper lip is
 “ the certain characteristic of taste; from it we discern the propen-
 “ sities, the appetites; discover the sentiments of love, approbation,
 “ resentment, and contempt. We behold anger bend it; we see it
 “ sharpened

“ sharpened by cunning; goodness we find round it; intemperance
 “ enervates it; passion debases it; and love and desire are attached
 “ to it by an attraction not to be expressed. The use of the under-
 “ lip is to serve as its support; and, when mutually joined, form
 “ the most graceful angle under the eye-brows.

“ The human figure is no where more beautifully and correctly
 “ finished, than in the upper-lip, at the place where it closes the
 “ mouth. It is, besides, of the greatest importance to observe the
 “ arrangement of the teeth, and the conformation of the cheeks.
 “ A pure and delicate mouth is perhaps one of the strongest recom-
 “ mendations to gentility; the beauty of the portal announces the
 “ dignity of the tenant; here that illustrious tenant is the voice,
 “ the interpreter of the heart and soul, the expression of truth, of
 “ friendship, and of all the tender sentiments and affections.

“ The under-lip may be considered next as beginning to form
 “ the chin, which is terminated by the jaw-bone, descending on
 “ both sides. As it rounds off the whole ellipse of the face, it may
 “ be considered as the true key-stone which completes the arch of
 “ the edifice. In order to correspond to the beautiful proportion
 “ of the Grecian architecture, it ought neither to be pointed nor
 “ hollow, but smoothe, and the fall must be gentle and insensible.
 “ Its deformity is truly hideous*.

XXII.

LA CHAMBRE.

“ The first reason we shall give for the more remarkable mani-
 “ festation of the passions in the head, is this—that they are not
 “ framed without the use of the senses, from which is derived the first
 “ knowledge of those things, that move the passions; and that all of

* Mr. Lavater in this place observes, that he has not extracted all that he
 proposed. Several passages, he says, absolutely defy, by their beautiful figura-
 tiveness, all power of translation; others shall have a place in the sequel of this
 work.

“ them, the touch only excepted, are placed in the head. Add to
 “ this, that the estimative faculty, whose work it is to conceive the
 “ things which are good and bad, and gives the first intimation
 “ to the appetite, is in the brain ; and that the strength and weak-
 “ ness of mind, which have also a dependence on the same part,
 “ hath a great influence over the inclinations and passions. For it
 “ is certain, that children, sick persons, and women, are ordinarily
 “ inclined to anger out of pure weakness of mind, as having not
 “ that heat of blood and heart which is requisite for a disposition
 “ to that passion.

“ But the principal reason hereof proceeds from the impressions
 “ which the passions make on that part. For as the soul has no
 “ other design in the motions of the appetite than to bring the
 “ animal to the enjoyment of that good which she conceives ne-
 “ cessary, or to remove the evil she fears, it is upon these occasions
 “ that the heart and spirits are stirred, as being the chief organs of
 “ the sensitive appetite ; and if the passions increase, the eyes, the
 “ forehead, and the other parts of the head, are visibly moved,
 “ and the whole physiognomy is put into motion, if not artfully
 “ and dissimulatively prevented.

“ Now the great secret of wisdom undoubtedly consists in know-
 “ ing what we ourselves are, what we can, and what we ought to
 “ do: as that of prudence is to know what others are, what they
 “ can do, and to what they are inclined. Is there any species of
 “ knowledge more desirable and more useful than this ? May not
 “ the man who has acquired, value himself on enjoying one of the
 “ greatest blessings of life ? Now the art of knowing man conveys
 “ all this instruction. For although it seems to have nothing else
 “ in view but to discover the inclinations, the mental emotions, the
 “ virtues and vices of another—in doing this every man learns at
 “ the same time how to trace them in himself, and to form a
 “ juster and more unprejudiced decision than if he had begun with
 “ considering them in his own person.

“ But as this art is obliged to examine to the bottom every thing
 “ relating to manners, it must of necessity, in diving into their
 “ causes,

“ causes, and the mode of their formation, comprehend in its plan
“ the most curious and most beautiful scientific parts of physics; and
“ must, in treating of the conformation of the parts, of the tempera-
“ ments, the spirits and humours, the inclinations, the passions and
“ habits, discover what is most concealed both in the body and the
“ mind.

“ I will venture to go farther; by pursuing these several branches
“ of knowledge, the mind gradually rises up to the sovereign
“ Creator of the universe. For in contemplating the innumerable
“ miracles which are to be found in man, we are insensibly led to
“ admire the wisdom of Him who formed him,

“ Now the greatest difficulty of all, is, to know whether the soul
“ effectually discovers itself in the emotions of the lines of the face
“ representing its actions according to a certain conformity, which
“ may be between it and the motions of the body. For my part, I
“ am fully satisfied as to the question of fact, and therefore affirm that
“ they are true, and the real motions discoverable to a curious ob-
“ server, although I know it has been denied both by philosophy and
“ the schools.”

LECTURE III.

OF PHYSIOGNOMY CONSIDERED AS A SCIENCE.

IT is an observation often made, that Physiognomy, admitting it to be something real, never can become a science. This will be repeated many times by those who may read this work, as well as by those who may not : some will perhaps maintain this position with obstinacy, though there may be found an answer to this deemed unanswerable assertion ; which is, that Physiognomy may be improved into a regular system, as well as every other science that wears the regular arrangement of one. As well as physics, for it is a branch of natural philosophy ; as well as medicine, for it constitutes a part of that science. What would physic be without the knowledge of symptoms ? And what were symptomatical intimations without physiognomy ? It is related to theology, for it belongs and forms a part of divine ethics : for what is it, in effect, that conducts us to the Deity, if it is not the knowledge of man ? And how, I ask, can we attain to the science of man, but by his face and form ? In mathematics, it is connected with the science of calculation, since it measures and considers curves, ascertains body and magnitude, with its relations known and unknown. With the Belles Lettres, it is comprehended under that department of literature, that unfolds and determines the idea of the beautiful and the sublime.

Physiognomy, like any other science, may, and does to a certain point, digest itself, and is reduced to fixed rules, which are possible to be taught and learnt, to be communicated and received, and transmitted to posterity, by the same medium through which all other knowledge passes from one generation to another. But in
this,

this, perhaps more than in any other science, much must be left to genius and to sentiment; and in some parts it is observable to be still deficient in signs and principles, determinate, or capable of being determined:

According to this, one of two positions must be granted: all other sciences must be stripped of that appellation; or, physiognomy must be admitted to the same rank in the scale of human knowledge.

Every species of learning and truth, which has distinct signs, which is founded on clear and certain principles, is denominated scientific; and it is so, as far as it can be communicated by words, images, comparisons, rules, and determinations. The only question, therefore, is, to ascertain if the striking and incontestible difference of human physiognomies and forms, may be perceived not only in an obscure and confused manner, but whether it is not possible and practicable to fix the characters, the signs, the expressions of that difference; whether there are not some means of settling and indicating certain distinctive signs of strength and weakness, of health and sickness, of stupidity and intelligence, of an elevated and a grovelling spirit, of virtue and vice, &c. and whether there are not some means of distinguishing precisely the different degrees and shades of these principal characters; or, in other words, whether it is possible to class them scientifically? This is the true state of the question, the only point to be investigated; and if there is any person who will not take the trouble of examining it thoroughly, I must tell him plainly, it is not for him I write, and that to all the fashionable ridicule he may chuse to employ on this subject, mistaking himself for a wit, I shall make no reply. And I trust the sequel of this work will put the matter in dispute beyond the shadow of a doubt.

What opinion must be formed of the man who should think of banishing Physics, Theology, or the Belles-lettres from the dominion of science, only because each of them still presents a vast field, hitherto uncultivated, offers so much obscurity and uncertainty, so many doubtful objects which require to be determined? Is it not certain, that the naturalist may pursue his first observa-

tions to a particular point, that he may analyze them, communicate them, and give them existence in words, saying, "This is the method I observed in conducting my researches; these are the objects which I have considered, the observations I have collected, such are the consequences I have drawn, this is the path I have pursued, and this has been the order which I have observed in my researches after these objects; it now only remains for others to tread the same path, and penetrate further?" But will it be possible, I demand, for him always to hold the same language? will his spirit of observation never arrive at truths more refined, and of a more communicable nature? will he never attempt to rise beyond a height to which he can point with his finger? will he always confine himself to what he can, though with difficulty, accommodate to the comprehension of the dull souls who *creep* after him? Are Physics less a science on that account? Of how many truths had Leibnitz a genuine presentiment? truths inaccessible to others, before Wolf developed them, and with his daring genius opened those paths in which every frigid logician can now saunter at his ease? Does not the comparison hold true of all the sciences? Was any one of them perfectly known at its commencement? Is not all science the fruit of many ages weary researches? The bold flights, and the penetrating eye of genius, must always outstrip by many ages, the progress that leads to perfection. What a space of time must elapse before a Wolf arises, to point out the avenues, and to clear the paths of each truth already discovered, foreseen, or dimly perceived at a distance! In modern times, what philosopher more enlightened than Bonnet? in him we may discover the associated genius of Leibnitz, with the coolness and penetration of Wolf. Whose writings possess, more than his does, the spirit of observation? Who distinguishes, with more precision, the true from what is only probable?

It may be easily conceived, from his gentle and amiable manner, that he is completely master of his argument; yet is he able to communicate all he knows and feels? In what manner, and to whom, shall he disclose that anticipated sentiment of truth, that result of eminent genius, that source of many observations, refined, profound, but indeterminable? Is he capable of expressing such observations by signs, by sounds, by images, and of deducing general rules from them? And is not all this difficulty equally applicable to medicine, to theology, to every other science, and every art?

Some

Some few, whose lamps shine brighter, have been led,
 From cause to cause, to nature's secret head,
 And find that ONE FIRST PRINCIPLE must be,
 But what or who that universal HE,
 Whether some soul, encompassing this ball,
 Unmade, unmov'd, yet making, moving all;
 Or various atoms interfering dance,
 Leap'd into form, the noble work of chance;
 Or from eternity this world was made,
 Not even Aristotle could persuade;
 And Epicurus guess'd as well as he,
 Who wisely cry'd, "The truth I cannot see!"
 As blindly grop'd they for a future state,
 As rashly judg'd of Providence and Fate.

Is not Painting at once the mother and daughter of Physiognomy? is not Painting a science? And yet how narrow are its bounds! "Here is harmony, there is disproportion; this carries in it the evident marks of truth, force and life; this is nature itself; that is stiff, placed in a false light, badly coloured, low, deformed, unnatural and disgusting."

This may be proved by arguments which every pupil is capable of comprehending, retaining and repeating. But can the schools of Painting convey genius to the Painter? as well might theories and courses of the belles-lettres be expected to inspire poetic genius. Yet to what an amazing height of excellence will the Painter, the Poet, the genius who came such from the hands of the Creator, soar above the mere man of rules and pretensions!

But though the energetic sentiment, the instinct, the faculties, which are peculiar to genius, are not of a nature that admits of being reduced to communicable rules, or cast into an ordinary mould, and fused into the soul of dulness; yet shall we proclaim, there is nothing scientific in the art, nothing that is susceptible of determination? The same reasons may be adduced in favour of our science of Physiognomy. It is there possible, to a certain point, to determine Physiognomical truth, and to express it by signs and words. It is possible to say, "This is an exalted character, this is a man of spirit and address, this feature is peculiar to gentleness, that other
 "to

“to gentleness; these lineaments dispose to anger; here is the look
 “of contempt, and there that of candour; in this I discover judg-
 “ment; that is the expression of talents; this trait is inseparable
 “from genius.” But will it likewise be said, “It is thus you must ob-
 “serve; this is the way you must pursue, and you will find, what I
 “have before discovered, and this argument will lead you to certain-
 “ty?” And, what! shall it not be acknowledged that, in this science,
 as in every other, an experienced observer, one endued with keener
 penetration, a happier organization of faculties, distinguishes him-
 self by an eye more accurate, more penetrating, and capable of
 more extended and complicated observations? shall it be denied,
 that he takes bolder flights, that he frequently makes communica-
 tions of knowledge, which can neither be reduced to rule, nor
 even expressed in perfect theory?

Nor does it follow, that the science is less a science, in whatever
 can be expressed by signs, and communicated by absolute and
 certain rules? has not Physiognomy this advantage in common
 with all other sciences? Again, mention a science, in which every
 thing is determined, in which nothing is left to be discovered, or
 where there is no room for a proper display of the taste and senti-
 ment peculiar to genius? If such a science exists, I know it not!
 The mathematical genius himself is convinced of certain truths
 which are not susceptible of demonstration.

Albert Durer measured the human figure: Raphael too mea-
 sured it, but with the feeling penetration of genius: The first
 copied nature as an artist; and designed according to all the rules
 of the art; the other traced the ideal with the proportions of na-
 ture, and his designs are not less her expression on that account.

Raphael's, like Homer's, was the nobler part:
 But Titian's paintings look'd like Virgil's art.

The physionomist who is merely scientific, measures like Durer;
 the physiognomical genius measures and feels like Raphael. Be-
 sides, in proportion as delicacy and acuteness are acquired by a
 spirit of observation, language will be more enriched, the greater
 progress will be made in the art of design, the more carefully man
 will study man, of all beings on the globe, the most excellent and
 the

the most interesting. As these advance, the more likewise shall physiognomy become scientific, that is to say, more reduced to rule, and the easier will it be studied and taught. It would then become a science indeed of the first consideration, the science of man; but, properly speaking, it would decline from science to sensation, the prompt and lively sentiment of human nature. Then it would be folly to cramp it into shackles, and form it into empty theories; we should immediately see writing upon writing, dispute upon dispute, courses of physiognomy opened, and thenceforward it would cease to be, what it ought to be, the first science of humanity.

On what then shall I resolve? shall I treat physiognomy scientifically?—To this I reply, I can, and at the same time I cannot: sometimes I can present observations the most determinate, at other times I can only communicate simple sensations, leaving it to the observer to investigate the characters of them, and to the philosopher to fix the proper determinations upon the particular cases. On many occasions I shall only invite the eye to see, and the heart to feel; and sometimes addressing myself to the unconcerned and careless reader, shall assure him, that I can upon occasion produce something suited to his level; and this may lead him to conjecture, that in these matters others may have more discernment than himself.

It may not be altogether improper, in this place, to introduce the ideas of a great man, who, to singular and profound erudition had superadded the gift of discerning spirits; a gift which he possessed to such a degree, that, by the external look only, he decided whether a sick man, whom all the skill of the physicians could not relieve, had never the less faith to be healed.

After all, our knowledge is but error; we know but in part, and our explanations and commentaries are nothing but conjectures: but when, when we shall arrive at perfection, our feeble essays and labours will be looked upon as we look upon the actions of our childhood: for they are in fact the ill-articulated language of a child; and those same ideas, these efforts, shall appear childish to us, when we arrive at maturity. Now we see the glory of man darkly, as
through

through a veil; we shall ere long behold face to face. Our present wisdom is but folly; but we shall soon know, as we ourselves have been known, of him who is the principle, the prime Mover, and the end of all things; and to whom be honour and glory to all eternity!

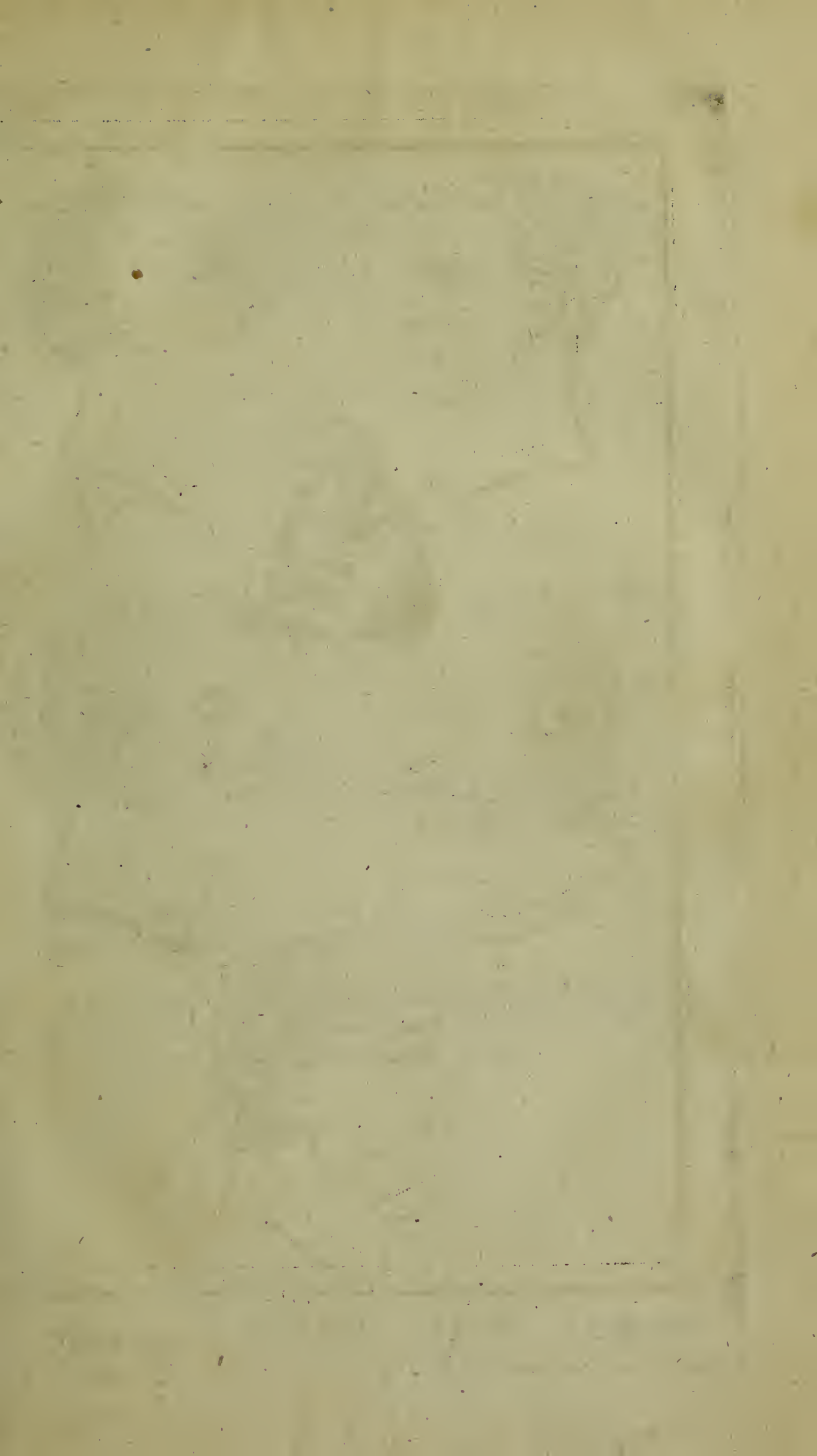
A D D I T I O N.

A.

THE reader of taste will undoubtedly expect that I should endeavour to reduce physiognomy to a science: but I mean only to produce a few preliminary examples; as my chief aim is to encourage the reader himself to engage in the career of observation. Besides, my works will furnish continual proofs of what I here advance, though I am very far from imagining that the present is the age destined to produce a scientific system on physiognomies, and much less that I am the person to whom the world is to owe the obligation.

Let us begin only by collecting a sufficient number of observations, and endeavouring to characterise them with all the precision, all the accuracy of which we are capable. As to myself, I can only say, that my utmost ambition is to prepare materials for the next age; to collect and leave memoirs, relative to my great object; and may they fall to some man possessed of ten times more leisure, more talents, and more accurate philosophical genius than mine! To him, if I may so express myself, I bequeath this truth; "A SYSTEM OF PHYSIOGNOMY IS A POSSIBILITY."

The principal point is to discover what is evidently determined in the features, and to fix the characteristic signs, the expression of which is generally acknowledged. In order to bring this nearer to a satisfactory proof, may we not consider the small head marked (a) to be scientifically determinable from the outline of the forehead and eye-brows? And whether this forehead and those eye-brows do not distinguish a character entirely different from what it would





Five Heads *From Lavater.*

would be, did the contour of the forehead form a direct straight line, or if the eye-brows were raised in the form of an arch? If this must be allowed, physiognomy is determinable, and I ask no further proof to convince the doubtful.

A D D I T I O N.

B.

FIVE PROFILES CONSIDERED AND ANALYSED.

THE five Profiles opposite, exhibit very different characteristics one from another, but not near so much, as they might. Yet every connoisseur will at once perceive that they are copied after nature. However, to consider these faces just as they are, is it possible to doubt that they may be determined, and classed scientifically. Let us only compare the outline, the situation, and the obliquity of the foreheads; examine the eyes, and, particularly, the under contour of the upper eye-lid; compare the angles formed by the exterior outline of the point of the nose, and of the upper-lip; and finally to compare the chins. Observe this wonderful combination, and account to yourself for the characters of this difference; substitute other features in their place, and ask yourself, if they would not at once produce a different impression?

I shall content myself at present with this preliminary example—By degrees, I shall conduct my reader to other observations, and essay to mark the characteristic of human physiognomy.

LECTURE IV.

PHYSIOGNOMY CONSIDERED AS A USEFUL SCIENCE, WITH ALL ITS INCONVENIENCES.

TO know ourselves in a more distinct, determinate, more accurate, more extensive, and more perfect manner, has been defined by the wisdom of ages the most important knowledge. To know the internal qualities by the external form and features, may be considered as a principal part of this study, and the discussion of this question, "Whether this knowledge of man is useful or not, with the inconveniences, if any, arising therefrom?" shall make the subject of the present Lecture.

It is evident, that had I considered the question to be in the smallest degree problematical, my present publication had never seen the light. But I must still think it can receive but one answer, from unprejudiced persons.

Man must be ignorant of his own nature, and of the nature of things in general, as well as of the intimate relation there is between human happiness and his powers and passions, the effects of which so continually present themselves to his eyes; he must indeed be prejudiced into excessive absurdity; if he does not perceive that the proper use of every power, and the proper gratification of every passion, is good, profitable, and inseparable from his welfare.

If a man be endowed with powers of body, and an instinct which prompts him to exert them, it is obviously beneficial and useful to employ those natural powers. As certain as he has the faculties, power, and will to love, so certain is it that it becomes necessary he should love. And it becomes equally certain that, if a man has the faculties, power, and will, to obtain wisdom, that he should exercise those faculties for such attainment. How paradoxical are those proofs, that science and knowledge are detrimental to man! and that a rude state of ignorance is to be preferred to all that can be taught by wisdom!

I may and I must suppose here that physiognomy has at least as many claims to essential utility as are granted by men, in general, to other sciences.

To man, the knowledge of himself is deemed the most necessary science; hence precedence must be granted to that art which contributes to the knowing ourselves more intimately than we did before. What object is so important to man as man himself? What knowledge can more influence his happiness than an acquaintance with himself? This advantageous knowledge is the peculiar province of physiognomy.

Thus, independent of its other advantages, physiognomy possesses the singular merit of a threefold utility; 1. as a branch of knowledge in general; 2. as the knowledge of his heart, his qualities and powers, by those proofs which are obtained by the aid of the senses; and 3. as the experimental knowledge of himself by the analysis of his faculties, separately considered, and reduced to experiment.

In order to attain a more striking and particular conviction of its utility, let him, but for a moment, imagine that all physiognomical knowledge and sensation were lost to the world. What confusion, what uncertainty, and absurdity must take place, in millions of instances, among the actions of men! What perpetual vexations must result from it in the commerce of human life! and how infinitely would probability, which depends upon a multitude of circumstances, more or less distinctly perceived, be weakened by its priva-

tion ! and how many actions and enterprises of great importance must have been for ever prevented !

Man, according to the will of his Creator, is evidently destined to live in society ; hence the knowledge of himself, and the analogy of it with reference to others, must be the soul of this intercourse : it is this which sweetens the hours of life, renders us useful and agreeable to each other, and is to a certain degree indispensably necessary to every individual. And how shall we, with greater ease and certainty, acquire this knowledge, than by the aid of repeated observation, which is the basis, forms the rules, and becomes the science itself, of physiognomy, understood in its most extensive sense, since in so many of his actions he is incomprehensible, even to himself ?

If we reflect a little upon the various details with which it is of importance to be acquainted, respecting the qualities of a man, as often as we are under the necessity of entering into any connection with him, of employing him, or of confiding in him, what signify the vague terms, good or bad, ingenious or stupid, when exact acquaintance with character is the point in question ?

Man is defined, according to his mental qualities, to be ingenious or narrow-minded, avaricious or profuse, placid or passionate, phlegmatic or choleric : but if we have never seen him, how shall we pronounce upon the kinds and degrees of goodness and genius, that the two qualities which are ascribed to him bear in relation to each other ? From whence are we to get our information, but from his appearance ?

The same objection applies to all other qualities which we are able to enumerate ; the term would always have a sense, and a gradation infinitely indeterminate ; and our observations, and our mode of deducing consequences from them, would leave us for ever in uncertainty. But if on the contrary we see the man, if we particularly mark his figure, his movements, his gestures, if we hear him speak, what precision does the idea we had of him just before acquire immediately ! with what rapidity is our judgment immediately communicated, modified, confirmed or contradicted to our apprehension
and

and discernment ! How much more accurate our information becomes by this mode of judgment ! The points of suitableness become plain, which before were but doubtful ; but by his exterior, that is as a physiognomist, I immediately judge of the propriety of his character—a proof of the utility of physiognomy.

After that, let the Physiognomist multiply observations, lay hold of delicate distinctions, make experiments, indicate signs, invent new terms for new observations, and learn to generalize his ideas ; in short, let him enrich and bring to perfection the physiognomical science, language, sense, and the use and advantage of the science will increase with the progress he makes.

Let any man suppose himself a statesman, a divine, a courtier, a physician, a merchant, a friend, father, or husband, and he will easily conceive the advantages which he, in his sphere, may derive from physiognomical knowledge. For each of these stations, a separate treatise of physiognomy might be composed.

When we speak of the advantages of physiognomy, we must not merely consider that which, in the strictest or most confined sense, may be termed scientific, or what it might scientifically teach. We ought rather to consider it as combined with those immediate consequences which every endeavour to improve physiognomy will undoubtedly have, I mean the rendering of physiognomical observation and sensation more vigilant and acute.

If it be true that this discernment is united to a sense of beauty and deformity, to a sentiment of perfection and imperfection—and where is the able writer upon physiognomy who will not increase these feelings ?—how important, how extensive, must be the advantages of physiognomy ! How does my heart glow at the supposition that so high a sense of the sublime and beautiful, so deep an abhorrence of the base and deformed, shall be excited ! that all the charms of virtue shall actuate the man who examines physiognomically the indications of rising passion and heart-impelled motion ! Accustomed henceforth to the immediate contemplation and sentiment of the beauty of virtue, and the deformity of vice, a charm irresistibly sweet, varied, yet constant, will incessantly attract

tract us to every thing which tends and contributes to the perfection of our nature.

Physiognomy will ever be found a source of delicate and sublime sensations; it is, as it were, a new optic discernment, which perceives in the creation a thousand traces of the divine wisdom and goodness, and which contemplates, in a new point of view, the adorable AUTHOR of human nature, who possessed the exquisite and inexplicable skill to introduce so much truth and harmony into this highly-finished work of his hands.

When the weak and unpractised eye of the inattentive spectator suspects nothing, the more experienced eye of the connoisseur discerns an inexhaustible source of moral and intellectual pleasure. He alone comprehends the most beautiful, the most eloquent, the least arbitrary, the most invariable and energetic of all languages; the natural language of the heart and mind, of wisdom and virtue. He learns to read it in the countenances of those who are unconscious of their own native elocution. He discovers virtue through all the veils which obscure and conceal her. With secret extacy the philanthropic physiognomist discerns those internal motives, which would otherwise be only first revealed in the world to come. He distinguishes in characters what is original, from what is merely the effect of habit; and what is habitual, from that which is only accidental. He who, therefore, reads man in this language, judges of him most accurately indeed.

I am unable to describe the satisfaction which I frequently feel, when in the midst of a crowd of unknown persons, I discover some who bear on their forehead, if I may be allowed the expression, the seal of the Divine approbation, and of a more exalted destiny! When I see, entering into my chamber, a stranger, from whose face integrity is reflected, and in whom the first appearance discovers the triumph of reason; it is then that I rejoice in the pleasure, utility, and depth of physiognomy; one faculty is excited by another, and the soul is elevated and expanded! All-gracious God, it is thy will that man should derive happiness from his fellow creatures! It is in these rapturous moments that I ought to write on the utility of physiognomy.

It

It is the only science which can truly unite hearts, and form the most durable and divine friendships; nor can friendship discover a more solid rock of foundation, than in the fair outline, the noble features of certain expressive countenances.

Physiognomy is also the very soul of wisdom. While it perfects and exalts the pleasures of society, it admonishes the heart, at the same time, of the moment when it is proper to be silent or to speak, to comfort or to reprove, to blame or to encourage.

It may become the terror of vice. Let the genius of Physiognomy awake and exert its power, and we shall see those little concealed hypocritical tyrants, those grovelling misers, those epicures, those cheats, who, under the cloak or mask of religion, are its reproach, branded with deserved infamy. The esteem, reverence, and love, which have hitherto been paid them by the deluded people, would perish like autumnal leaves. The world would then be taught to consider such poisoners of the welfare of mankind with proper regard; and that to pay any other attention than contempt, was little short of idolatry and blasphemy.

The utility of physiognomy might alone furnish matter for a large volume, were I to enumerate all its advantages. The most certain, and likewise one of the most considerable, of which is, that it supplies the painter, whose art is reduced to nothing, if not founded on physiognomy. And the greatest blessing derived from it is, that of forming, guiding, and correcting the heart of man. The particular observations which I shall have frequent opportunity to mention, will render this last benefit more and more sensible. I shall only now add, to conclude this Fragment, what I have before hinted; the small and scanty knowledge of this sort which I have already acquired, and the exercise I have learned to give my physiognomical discernment, is every day of infinite utility and indispensible profit to me; and I can venture to add, it has been of almost indispensable necessity; nor could I possibly, without such aid, have passed through life with the same degree of pleasure. Without this assistance I must have been retarded in my career by obstacles which I have had the felicity and satisfaction to surmount.

LECTURE V.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

I THINK I just hear some worthy character address me thus, exclaiming, “What are you doing? You, the professed friend of religion and virtue, of what endless evils are you not furnishing the occasion? What! propose to teach men the happy art of judging their brethern by the features of the face, by equivocal appearances? Is not the rage for detecting, censuring, exposing the failings of others, already too general? Is it the proper task for an honest man to assist this evil propensity, by teaching a method of drawing from the inmost recesses of the heart the secrets, the thoughts, the infirmities, which lie there concealed?

“Behold what mischief will be ascribed to you and your book! This violent propensity to judge, to approve, to condemn, engrosses in all parties wholly all their other faculties, and according to the uncharitable bias of their natures, extinguishes the last poor remains of humanity and virtue in their breasts,

“And yet, you have the confidence to urge the advantages of the science, asserting, it can teach men better to contemplate the beauty of virtue, the horrid deformity of vice; and by these means make men virtuous, and inspire them with hatred to what is
“wrong,

“ wrong by the perception of its external ugliness. And what shall
 “ be the consequence of this enquiry? Shall it not be that for the
 “ appearance, and not the reality, of goodness, man shall wish to be
 “ good? That, vain as he already is, acting from the desire of praise,
 “ and wishing only to appear what he ought determinately to be, he
 “ will yet become more vain, and will count the praise of men, not
 “ by words and deeds alone, but by assured looks, and counterfeited
 “ forms? Would it not be better, rather to weaken this already
 “ too powerful motive for human actions and to strengthen a bet-
 “ ter? to turn the eyes inward, to teach actual improvement,
 “ and silent innocence, instead of inducing him to reason on the
 “ outward, fair expressions of goodness, or the contrary hateful ones
 “ of wickedness?”

This accusation is serious, and is not wholly destitute of the appearance of truth: but how easy is the defence! what satisfaction do I feel in undertaking it, in reply to those who bring forward these complaints from real solicitude about the interests of humanity, and not from an affected sensibility, or rage for splenetic dispute! The charge is two-fold; censoriousness, and vanity. I am charged with teaching men to slander each other, and to become hypocrites. In other words, that man, through my fault, will be more disposed than ever to judge and censure, than to approve; and that I contribute towards rendering him still more vain than he is, and encourage him to assume only the semblance of goodness.

I shall answer each of these objections separately; and the reader will undoubtedly believe me when I assure him, that I have frequently revolved in my own mind, and felt all the force of, every really objectionable circumstance of importance.

The first relates to the possible abuse of this science. It is self-evident that no good thing, that no benefit, can be liable to abuse till it first becomes productive of mischief; nor is there any actual good which is not, at one time or other, the innocent cause or abuse. But are benefits for that reason to be rejected; and shall we therefore wish that good shall not exist, because some evil may arise from it?

All pitiable complaints concerning the possible, probable, or, if you will inevitable, injurious effects, can only be allowed a certain degree of weight. Whoever is just, will not fix his attention solely on the weak side of the question. He will examine both sides, and not satisfy himself with calculating the evil alone: he will weigh the advantages also; and if good preponderates, he will naturally rejoice; his conscience will be at rest, and he will endeavour to the utmost of his power to prevent or avert the evil.

In order to inspire us with heroic firmness in the prosecution of laudable enterprizes, which are not entirely exempted from a mixture of evil; and to raise us above the contemptible pusillanimity which would deter us from the performance of great and good actions, on account of the incidental evils which may occur; let us turn our eyes to the Author of the greatest blessing. Filled with the most tender and seraphic love for mankind; pacific without ostentation, admonishing without austerity or arrogance; this was nevertheless the language he held during his abode upon the earth: "Think not I am come to bring peace on earth; I came not to send peace, but a sword."

Thus he deplored all the unhappy consequences which might result from his mission; but he was not, for that, less firm and composed in the execution of his design: he foresaw the distant effects of all his actions, and that the good must infinitely preponderate. It is true, I must regret, without doubt, the abuse and misapplication which may be made of my work; but convinced that it will do much more good than harm, I am at peace *within*. I clearly foresee, nor endeavour to conceal from myself, every disadvantage, and in their utmost extent the pernicious effects, which will in all probability occur, at least for a time; especially in the earlier part of its existence, and particularly among those who content themselves with but a superficial knowledge of things, whether human or divine.

Far from overlooking these inconveniencies, I view them in their most disadvantageous lights, as a powerful motive to endeavour, by the most unremitting efforts, to prevent them, and to render my labours in other respects as useful as possible. In short, so far from
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being intimidated at the idea of the baneful effects which I foresee, I continually keep every defect of the science in view, that I may exert all my powers to render it as harmless and as profitable as possible; nor can this prospect of probable abuses attendant on every noble, on every divine work, induce me to desist; being, as I am, at each step, more firmly convinced that my undertaking is commendable and good in itself; and that I am labouring to effect an excellent purpose; that every man who reads my book with any degree of attention will be rather profited by the perusal than otherwise, unless he has the corruptest of hearts; in which instance, the best thing must be changed to the worst.

Thus far is what I had to say in general—I now proceed to a more particular examination of the first objection.

I.

I am neither a teacher of necromancy, nor the propagator of an occult science of difficult investigation, the secret of which I might have concealed, and which when known would do more mischief than good, and therefore for that reason be dangerous to publish. I do but teach a science which is universally diffused, is level to every capacity, with which every man is acquainted, and state my feelings, sensations, observations, conclusions, and their consequences.

Let it always be recollected, that the external characters are designed to unfold the internal; that every specie of human knowledge would soon cease, were we once to lose the faculty of judging of the interior from the exterior; that every man, without exception, possesses to a certain degree physiognomical discernment; that he is as certainly born with it, if perfectly formed, as he is with two eyes in his head. Also let it never be forgotten, that in every assembly, in every kind of intercourse and society, men always form a judgment from the physiomy, either founded on obscure sensations, or on observations more distinct, according as their judgment is more or less clear; that it is well known, though physiognomy were never to be reduced to a regular system, yet most men, in proportion as they have mixed with the world, derive some profit from

their knowledge of mankind, and do on that account exercise this talent, at once natural and acquired; and that the same effects were produced long before this question was in agitation, and before I ever thought of publishing my Essays.

Instead, therefore, of teaching men to substitute such ideas as are clear and distinct, instead of those which are confused; of judging clearly, and with refined sensations, instead of rashly hazarding random opinions, and exposing them to the danger of pronouncing erroneous decisions, would it not be better to perfect their skill, to prescribe rules of prudence, to employ the voice of humanity, and the example of the most experienced physiognomist, to render them circumspect in deciding as often as the consequences could possibly become hurtful? Would the attainment of this object, I repeat it, be so very great a calamity? Whether this can be injurious, I leave the world to determine.

And, here, I make a solemn declaration: whoever rejects my salutary admonitions; whoever refuses, in contradiction to the reasons and examples which I produce, to acknowledge that it is possible for him to be mistaken in his decisions; whoever takes pleasure in cherishing evil thoughts of his brother, in diffusing the erroneous ideas he has conceived of him, and in destroying his reputation; renders himself criminal without my participation: my soul shall not be polluted with his guilt, in the day when every evil action shall be brought to light and punished; in the day when Eternal Justice shall inflict a double punishment on those who have indulged themselves in propagating and pronouncing rashly against their neighbours.

II.

I believe I may venture to affirm, that very few persons, who had not been previously accustomed to pry into the concerns of others, and to form malignant judgments, will begin at the era of this publication to contract these abominable practices.

Without an occasion furnished by physiognomy, how many are there whose supreme delight is to judge and criticise others, both in
private

private and in public; to make malicious comments on what is done, and what is not done; on qualities which men do or do not possess; on their intentions, and what may be expected from them; on the faults of their character, of their heart, and other species of detraction too many to enumerate! Yet such are the common topics of observation and malevolence, in which our useful and innocent science of physiognomies has no manner of concern.

And what, in most cases, is the basis of those rash and unfounded decisions which are pronounced on the understanding, and chiefly on the heart and character of a man? An anecdote which has been discovered and divulged; perhaps a series of actions, several little particularities; but which are retailed as perfectly authentic. Allowed; but let us enquire a little, whether this mode of judging characters rests on a solid foundation.

You tell me, "Such an action is very wicked, another unjust, a third suspicious." Granted: but was the fact accurately related to you? This happens much seldomer than you imagine. Were you informed of every circumstance which had influence in the case? Are you well informed upon all the motives which produced the action? "No." Strange! you know neither circumstances nor motives, and yet pretend to judge definitively of the action!

I would rather wish to have, as the foundation of my observations on man, the physiognomy of his face, of his whole figure, his deportment and gestures; a basis infinitely more solid than a solitary act, detached from a series, and from connective circumstances. We say, "That man is said to be violent and passionate." How do we know it? By his actions.—Very well: I have just met that very man, and am struck with the gentleness and modesty visible in his face, and the whole of his behaviour. I perceive him mild, but lively and capable of being provoked;—and let me observe by the way, that he who possesses no irritability is not a man; neither is his gentleness a virtue.—I consider this man attentively, and discover nothing that announces a violent character.

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Eager in the pursuit of characteristic knowledge, I overlook no circumstance tending to clear up the facts which have given rise to this imputation ; and I find simply, that some unguarded expressions have escaped him. On what occasion ? Alas ! He was provoked beyond bearing, by the insolent pretensions of a brutal and haughty man. Physiognomy has in this very instance reconciled me to the person in question, and has represented him to me in a very different light from that in which envy and calumny had placed him.

Another is accused of being an economical miser, who with a large fortune is penurious in the highest degree in his table, furniture, and apparel. He is represented as carrying his parsimonious temper to the greatest excess ; he is reported almost to deny himself the common necessities of life, and regrets the most trifling expence. I shrug up my shoulders at this report ; I meditate in silence, not being able to reconcile that sordid passion with the noble and graceful air of his face, and the natural frankness and openness of his manners : but my astonishment ceases soon after, when I learn that this worthy man, whom the whole town is thus scandalously degrading as a miser, observes this rigid œconomy, only in order to relieve, from the pressure of considerable debts, a father formerly in good credit, but at present under disagreeable circumstances from the effects of extravagance and gaming.

Nor were they Physiognomists who said once upon a certain occasion, “ Behold that Jew ; he has not the least respect for the
“ legislature, or his superiors ; he scourges the people, who have done
“ him no injury, with whips ; he goes feasting wherever he is in-
“ vited, and makes merry ; he is a mischief-maker : and lately he
“ was heard to say to his intimate followers, *I am not come to send
“ peace, but a sword.*” What a judgment is here, from a partial view of the actions of Christ ! But observe his physiognomy, not as he has been depicted by Raphael, but by Holbein, only, and if you have the smallest physiognomical sensations, say, with what certainty of conviction will you pronounce a judgment immediately the reverse ! You will find that these very accusations, strong as they seem in selection, are accordant to his great character, and worthy the Saviour of the world.

If we did but consider how much physiognomy discovers to the skilful eye, with what certainty it speaks, how perfect a picture it gives of him who stands open to its inspection; we should most assuredly, not have more, but less, to fear, from its decisions: when the science shall have triumphed over the prejudices of the narrow and shallow part of mankind, and when it shall have become more general, and shall have taught superior accuracy to the feelings of men, the good may rejoice that nature has placed an index and criterion in the human countenance, whereby infallible judgments may be absolutely drawn from outward appearances.

Finally, let us but well consider how much physiognomy discovers to the skilful eye, with what absolute certainty it speaks, how perfect a picture it gives of all who stand open to its experienced scrutiny; and we shall, most assuredly, have less to apprehend from its decisions and remarks.

III.

Another objection is raised against physiognomy; which is, that it will render men vain, and teach them to assume a plausible appearance; thus encouraging vanity, by holding out the temptation to man of becoming virtuous, merely to improve his external appearance.

However it may be remarked, that "we are fallen in evil days," and that the habitual wickedness of the world will take advantage of every thing, however sacred; yet it must be observed, that this argument is applicable only to an ideal, and innocent, and not to an actual, and wicked world, like this in which we live.

The men whom you would reform are not children, who are good and know not they are so; but men, who must, from experience, learn to distinguish between good and evil; men who, to become perfect, must necessarily be taught their own noxious, and consequently their own beneficent, qualities. Let, therefore, the desire of obtaining approbation from the good, act in concert with the impulse to goodness. Let this be the gradulatory rise, or rather the support, to tottering virtue: permit man to acknowledge and
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feel, that God marks vice with deformity, and adorns virtue with inexpressible charms;—suffer him to enjoy a sentiment of delight, when he perceives his features improved in proportion as his heart is ennobled. Inform him, only, that to be good, from vain motives, is not actual goodness, but vanity; that the ornaments of vanity will ever be inferior and ignoble; and that the true beauty, which is virtue, is to be attained only by virtue itself; and this supposes a heart exempted from vanity.

Behold the tear starting in the eye of that fine youth, who has unhappily strayed from the path of virtue; and who, in his glass, or perhaps the mournful look of a discerning physiognomical friend, reads his own degradation. Perhaps educated in the greatest school of human nature, the world, he has studied the finest form of the greatest masters.—Suffer his tears to flow. Emulation is roused; and he thenceforth determines to become a more worthy ornament of God's creation: he deploras his misconduct, and instantly vows to repair it; he aspires at becoming virtuous, and in time actually arrives at the utmost degree of moral virtue to which humanity can aspire.

LECTURE VI.

ON THE STUDY OF PHYSIOGNOMY.

SCIENCES the least complex, arts the most simple and common, appear difficult when in their infancy, as long as they are taught only by words or writing, and before experience and daily practice have rendered them familiar. What numerous dangers and difficulties might be started against all the daily enterprizes of men, were it not undeniable that they are performed with facility! How might not the possibility of making a watch, and still more a watch to wear in a ring, or of sailing over the vast ocean, and of numberless other arts and inventions, be disputed, did we not behold them constantly practised? How many arguments likewise might be urged against the practice of physic! and though some of them may be unanswerable, how many are the reverse! How many difficulties are in the way of every project or invention! and yet it is possible to prevent or surmount part of the obstacles which we have to combat.

We ought never to decide precipitately, without carefully examining respecting the possibility, the ease, or difficulty, of what we have never tried. The easiest thing imaginable may be difficult to one who has not, by trials often repeated, acquired the power of performing it; whereas, the greatest difficulties vanish before exertion and perseverance—and why may not physiognomy, like every other study, receive improvement, acquire fixed principles, and gradually become a regular science; and thus overthrow the specious reasonings of its opposers, to their utter confusion, and disgrace?

For my own part, I have made the experiment, and am able to say at least something upon the subject. I, who of twenty qualifications requisite to the character of a physiognomist, can scarcely claim one as my own, and labouring under many disadvantages; short-sightedness to a degree; want of leisure in the midst of a thousand other cares; little or no patience; no skill in the art of design; very little knowledge of the world; a profession, which furnishes me indeed with many opportunities of knowing mankind, but which employs me too closely to admit of a regular and connected course of study; very superficial knowledge of anatomy; a want of acquaintance with the resources of languages, and the extent and propriety of terms, which are to be gained only by an extensive and well-digested perusal of the best authors, and especially the epic and dramatic writers of all nations and ages. All these obstructions, I say, are great obstacles in the way of improvement! Nevertheless, scarce a day passes but I find my early observations confirmed, and am able to make some new discoveries, or to acquire some important axiom in the science of physiognomy.

Notwithstanding the various shapes which the artificial commerce of the world induces mankind to wear, yet every where we see nature discover herself naked to the eye of careful observation; for let a man be ever so little versed in the art of observing and comparing, provided he has got into the path which nature herself has traced, though his sources of knowledge were inferior even to mine, yet would he daily advance a few steps, amidst all the difficulties which, without doubt, will constantly arise on every side.

Have we not man continually before our sight? In cities the most inconsiderable, there is a perpetual concourse; we there continually meet with persons of different, or even of entirely opposite characters; many of these characters are known to us, independent of the science of physiognomy; yet we pronounce with decided certainty, that one is beneficent, another hard-hearted; some changeable, others suspicious; this man, we say, is sprightly, that contracted, or stupid; this is generous and open, the other is morose, severe,

severe, intractable, avaricious: their faces differ as much as their characters; and to determine, to describe, or delineate the differences of their physiognomies, is more difficult than to settle the absolute lines which constitute the difference of their known characters.

But as all forgeries and counterfeits take their first rise from realities, or the supposed want of them, so this art implies there being such a power in nature, or that such a power would be useful to mankind; and indeed the utility of the thing itself is a strong presumptive proof of its existence somewhere; because to none, but atheistical and narrow-minded men, are there any deficiencies in nature. The difficulty is to trace it out with such precision and exactness, as will exclude much of that conjecture and surmise, which has hitherto impeded the progress of this useful science; for nothing can be more arbitrary than determinations founded upon mere imagination, because it has not one property reducible to experience. To remedy this evil, I shall endeavour to place this science upon a better foundation, still retaining the object of man's amendment as the principal object of pursuit.

This being the case, is it credible that nature can have rendered her language so unintelligible, or even so difficult as some pretend? How can she have given to the eye and the ear the power of perception, nerves, an internal sense; yet have left the language of surfaces incomprehensible? she who made sound for the ear, and the ear for sound; she, who teaches man so early in life to speak, and to understand language; she, who created light for the eye, and the eye for light; who has expressed the internal dispositions of man, his faculties, his propensities, his passions, under forms varied without end, who has given him a sense, an instinct and a sentiment capable of catching and holding the relations which subsist between what is visible and invisible. Could she have subjected him to an impossibility of gratifying, in this respect, the necessity he is under, the ardor he feels, to make new additions to his stock of knowledge? Has she not disclosed to his penetrating and curious eye, mysteries much more profound, but much less useful and less essential to society? Has she not taught him to trace the path of comets, and to calculate their orbits? Has she not placed the telescope in his

hand, and discovered to him through its tubes the satellites of the planets? Has she not endowed him with a capacity of calculating the eclipses many ages before their arrival? and could this careful and tender mother have presented insuperable obstacles to those of her children, who, enamoured of truth and humanity, take pleasure in contemplating the glory of the Most High, displayed in the master-piece of his creation? What! shall things of no real utility be rendered easy? and insurmountable difficulties be opposed only in cases which to us are the most interesting, and most important?

Awake, O lethargic man! arise to contemplate humanity, presenting itself to thy view under a thousand different appearances--- Come, and borrow light from a source inexhaustible—Open thine eyes to the blaze of truth, and shake off thy indolence: fear no obstacle, for it is written, “Search, and ye shall find; knock, and ye shall enter.” What is difficult will become easy, provided you are convinced of its importance, and have courage and perseverance to proceed.

All the requisite qualifications for this important pursuit, is, first, to be sensible on the one hand of the high consequence of being well acquainted with mankind; and on the other to be firmly persuaded that the object is in a certain degree, and in a great measure, attainable: with this double conviction, what at first appeared difficult, or impossible, will soon become plain, easy, and practicable. Analysing is the great secret of proceeding with certainty in any branch of knowledge whatever. Take the separate parts, and examine them carefully, compare them often, view them in every possible light, and then contemplate the assemblage, and you will find yourself nearer the centre of truth, than a whole life spent in only considering the superficies. Advance in this manner from object to object, beginning with the simplest, and the easiest, parts, and be assured of success. The attainment, if ever you reach the summit, must be accomplished progressively: begin with the first step, proceed to the second, and so gradually on to all the rest, only taking care to omit no gradation, though ever so trifling in appearance.

All sciences are more or less surrounded with difficulties; and is it any wonder that physiognomy should be hedged round with doubts,
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and mists, which are rendered much more gross by the prevailing prejudices against the science ? yet who shall declare that persevering attempts, and well-directed endeavours, will not in time remove every veil between us and nature and truth, and elucidate and bring to perfection every important discovery, which the revelation and manifestation of internal qualities indicate in external appearances ?

Further on, when I come to explain the method which is, perhaps, most favourable to the successful prosecution of the study of physiognomy, the attentive reader will be enabled to judge for himself, whether it is impossible, or even so difficult, as many pretend, to secure a footing, and to make a proficiency in this science.

LECTURE VII.

UPON PHYSIOGNOMICAL DISCERNMENT.

BY Physiognomical discernment, I mean the sensation and the conjectures which certain physionomies produce, from which we form a judgment of the moral character which they announce, of the interior of the man whose face or portrait we examine. This physiognomical sentiment is very general, more so than may be at first imagined; for there is not a man, nor an animal, but what has received a physiognomical judgment, as well as eyes to see. Every one experiences different sensations, conformably to the difference of the physionomies which excite them. Every figure leaves impressions, which one dissimilar would not have produced.

However various the impressions which may be made on different spectators by the same object; however contradictory the judgments formed respecting one and the same figure; there are however certain determined lines, certain traits, on which all mankind, idiots and insane alone excepted, pronounce the same decision, and which they will arrange in the same class; just as all men, however different in general their opinions and their judgments with respect to the resemblance of the same portrait, will unanimously agree, that "such a portrait is striking, and very much resembles the " original, or that it is not in the least like it." A hundred proofs
might

might be produced in support of the universality of this physiognomical sentiment ; but it will be sufficient to bring forward a few of them, to establish the position beyond dispute.

I shall not here repeat what has been already advanced respecting the general and constant practice of judging the interior from the exterior ; but only add, that nothing more is necessary, than to pay attention, for a few days, to what we hear, or read, respecting the human character, in order to collect physiognomical decisions pronounced by the very adversaries of the science.—“ I read that “ in his eyes. It is just sufficient to see him to guess what he would “ be at. That man has the looks of a troublesome fellow. He “ has the air of an honest man. I expect every thing good from “ that face. Those eyes promise nothing favourable. Probity is “ depicted in his looks. I would give him credit merely on account of his appearance. There is something amiable and engaging in that man’s face. If that man deceives me I will trust “ nobody hereafter. He has an air of candour spread over his “ face. I distrust that smiling countenance. He dares not look “ you right in the face.”—Even anti-physiognomical decisions confirm, as exceptions, the universality of the sentiment for which I contend.—“ His physiognomy is against him. I could not have “ suspected that from his looks. He is better, or he is worse, than “ he appears,” &c.

If we observe mankind of every class, from the most refined and dissembling politician down to the very dregs of the people, who being plainer have less artifice, we shall find the judgment they pronounce on the persons with whom they are connected is entirely derived from physiognomical discernment. This is a sentiment which has such an influence upon the manner of thinking, that even without an acquaintance with the word Physiognomy, they intirely judge of internal qualities by external appearances.

This is a remark I have, for some time past, had frequent opportunities of making ; and among those who have furnished me with it, there are many who do not so much as know that I am writing upon the subject. I therefore appeal to experience for a confirmation

tion of my assertion, that men in general are more or less guided, without being conscious of it, by the impulse of a physiognomical perception.

There is another proof of the universality of this obscure perception, which indicates to us the distinction of internal characters, from the obvious differences of external signs. This proof, no less striking, though not sufficiently known, is taken from the great variety of physiognomical terms which have found their way into all languages, and are in use among all nations; from the great number of moral denominations, which are, in fact, purely and absolutely physiognomical.

Sufficiently to illustrate this proof, would be an interesting pursuit. It might in the investigation become a source of new and important observations respecting the genius of language, and assist in fixing the true sense of words. Neither does it appear to me impossible to make an advantage of physiognomical proverbs, by forming a judicious collection; but I do not here pretend to the necessary erudition for such a task; the execution of it would interfere with my other indispensable occupations. But still I am fully persuaded, that a successful appeal might be made in favour of this science, to that multitude of physiognomical touches, characters, traits, and descriptions, which we so frequently meet with in the poets, and which are so well calculated to interest every reader of taste and sensibility, who knows and loves his fellow-creatures.

If we peruse the epics and dramatists, what a fund of physiognomical observations are there not every where interspersed! In Homer, Klopstock, Virgil, Shakespear, Moliere, and Boileau, you will find throughout physiognomical passages, striking representations of man, full of truth and energy, in which the poet, by describing the features, attitudes, and figures of his characters, unfolds, according to his scheme, the full measure of their moral qualities, and the situation in which they are placed*.

* An example of a few of these illustrations have been already given in a former place, under the head *AUTHORITIES*.

PROCEED

to proceed





A Groupe of

BRUTES. From Lavater

But to return to the first subject of this Lecture, and to say something farther upon physiognomical terms, I shall produce two instances only, in proof of my former assertion.

Uprightness, and moral rectitude, are words of vast import and great meaning. While they convey the idea of a well-regulated mind, they emphatically express at the same time the attitude and gait natural to the person; an attitude which exhibits every member in its proper place, a figure erect, a firm step, advancing directly, and with the intrepidity inspired by virtue, to its proper object.

BRAZEN-FACED is not less significant. Whoever invented that term had a thorough persuasion that the forehead and eyes express most accurately, and minutely too, what passes in the interior of the head and of the heart.

Besides it is not only the aspect of the human figure which rouses the physiognomical sense; it can exercise itself on pictures, drawings, and even simple lines. It is extremely doubtful to me, and I make a question of it—whether there is one man in the world, incapable of catching the expression and the signification of an hundred, perhaps of the combination of many hundred lines; if not at first, without assistance, at least after having had them once explained.

Amongst the physiognomies which form the groupe here before us, I do not think there is one that does not shock our physiognomical feelings: they are all vulgar or contemptible, and the reader must be inattentive indeed, who discovers not in them the express and immediate symbols of ignorance, folly, and brutality.

Thus far I have examined and explained the universality of physiognomical discernment. At another opportunity, I shall have occasion to resume this subject, and to speak of the different degrees of the physiognomical spirit.

LECTURE VIII.

EXAMINATION OF SOME OF THE DIFFICULTIES WHICH THE SCIENCE OF PHYSIONOMIES PRESENTS.

THIS Lecture might have been the longest in the whole work, had I been inclined to bring forward all the difficulties I foresee; nevertheless, I shall make it the shortest. A volume larger than mine would not be sufficient to enumerate the difficulties in which this science is involved. All the objections which have been raised against it, whether well or ill founded, prove to me, at least, that those difficulties are generally acknowledged.

But, I fear, the truth is, that the adversaries of the science have not produced all the objections which they might; nor could I ever have imagined that all their combined efforts would have collected so many difficulties as the philosophical physionomist finds he has to encounter the moment he enters upon his researches. A thousand times have I felt myself intimidated by their number and variety; and as many times have I been tempted to abandon the prosecution of a study so hemmed round with objections: but, on the other side, I have always been reanimated and encouraged to proceed, by certain solid and positive observations, which I had already collected, and which I found established by a thousand concurring experiments, without a single evidence to contradict them.

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This revived my courage, and determined me to proceed with resolution through that part of my work which presented the most opposition; calmly neglecting such as I then found insurmountable, till I found an opportunity of elucidating them, or discovered the means of reconciling so many apparent contradictions. This the reader must consider as the best reason for the many deviations I have made.

Among mankind, we daily meet with characters who are the greatest adepts at creating and foreseeing endless and insuperable difficulties in every subject, even the easiest and most simple. This talent some may admire; but I would beg leave to decline their friendship, should they ever be disposed to wish for mine. They may consider themselves as the salt of society; I am sure they cannot be its food. The reader will excuse my making the remark in this place; I shall immediately return to my subject—The difficulties which beset physiognomy; and they shall not detain me long, however numerous they may be, as it is not my intention, in this place, to answer all the objections raised by the endless cavils of weak minds against the science. I shall introduce the most material of them in their proper place during the course of the work, and answer them as I proceed.

Besides, the character of the physionomist, which I shall very soon treat of, will oblige me to resume the subject; and therefore I may be allowed to be concise, as most of the difficulties in question chiefly affect the same object. I mean here the great delicacy of an infinite number of features and characters, or the impossibility of expressing and analysing certain characteristic feelings and observations.

The *je ne sçai quoi* manner will be best understood by the following observation. It is incontestably certain, that the slightest dissimilitudes, such as the eye of a novice can scarcely discern, often express very different characters. The sequel of this work will exhibit proofs of it in almost every page. In many cases, the most inconsiderable depression or elevation, the lengthening or shortening of a line, were it but a single hair's breadth, the smallest derangement or obliquity, will materially alter a face, and the expres-

sion of a character. To be convinced of this, only attempt to trace the same face in profile, five or six times by the shade, and every time with all possible accuracy; then compare your operation after they are reduced, and you will find that although you have called in mathematical assistance, your silhouettes will not be altogether exactly in every part alike.

The unavoidable differences which appear in these representations of the same face, demonstrate, more than any thing, the impossibility of precision, even when the most certain method of catching the likeness is observed; and yet, for the reasons alledged, how essential to the science of physiognomies is that precision! It will frequently happen that the seat of character, at least in part, shall be so concealed, and involved, as to become apparent only in certain situations of the face, which are perhaps but rarely presented, and that these fugitive indications shall disappear, before they have produced a sufficient impression. And, should the impression be ever so lively, it is very possible that the trait which produced it may be very difficult, and next to impossible to hit by the pencil, much less by the graver, or be translated and represented by words.

The same may be the case, when the signs are permanent, and in some sort distinctive and certain. Of this kind there are many, which are neither to be explained nor imitated; many which are almost beyond the grasp of imagination itself: they can better be felt than conceived or expressed. For example, who is capable of describing the look of love? the soft emotion of sensibility diffusing happiness around? the dawn or the decline of desire and hope? the delicate traits of a calm, pure, and disinterested tenderness? that precious instinct of a noble mind, which, under the veil of humility, ardently presses forward to the relief of wretchedness, to the communication of felicity; and whose unbounded beneficence clasps in its embrace not only the present generation, but posterity? Where is the artist able to delineate all the secret emotions which are concentrated in the eye of the defender or the adversary of truth? of the friend or the enemy of his country? Who is the painter capable of representing the piercing glance of genius, as it darts from object to object; as it penetrates with the irresistibility of light-

lightning; as it irradiates, dazzles, and with the rapidity of thought assumes at pleasure a robe of light, or shrouds itself in darkness? Can the image of fire be conveyed in the colour of India-ink, or the expression of life by clay or oil? It is with physiognomy, as with every other object of taste, from the most grossly material up to the most delicately refined, from the physical relish of our ordinary food, up to the moral sense of the sublimest truths; we feel, but are incapable of expressing fully, our sensations.

How imperfect is expression in the following lines of Virgil!

“ Love, anguish, wrath, and grief to madness wrought,
 “ Despair, and secret shame, and conscious thought
 “ Of inborn worth, his lab’ring soul oppress’d,
 “ Roll’d in his eyes, and rag’d within his breast.”

By how many accidents, less or more important, physical as well as moral; by how many secret circumstances, changes, passions; by how many varieties, in respect of dress and attitude, not to mention the incessant play of light and shade; may the most expert artist be led into an error, and made to see a face in a false point of view!—or, to express myself more accurately, how easily may an erroneous judgment be imposed upon us, through such means, respecting a particular face, and its corresponding expression of character!

How possible is it, then, to be mistaken in the essential qualities of character, and to adopt, as the basis of our decisions and judgment, what is purely accidental!

Zimmerman has observed, that, “ The most sensible man in certain moments of languor has a perfect resemblance to a changeling.” To be sure he is right, if nothing be taken into consideration but the actual position for the moment, of the moveable and muscular parts of the face*.

Life

* But the science of physiognomy is not to be confounded with the momentary signs that attend the outward appearance, and are not the constant inward tokens

Life is besides subject to revolutions which may occasion the total erasure of some of the most distinguishing features; for example, to what a pitch may the small-pox disfigure a face, and imprint on it traces never to be erased! How are the most delicate and distinctive features deranged and confounded by this distemper, and every mark of character by which we knew them effaced!

It is only by a knowledge of physionomy, that we can discover the situation of the soul by the expression of the countenance, which sometimes is so strongly marked in the face, that one may at first sight know a man of shrewd understanding, and a man of fine feelings, from one of an incurious and brutish disposition; so often is the face the certain index of the secret dispositions of the heart: and if there is any uncertainty in this judgment, it is from artful dissimulation of intentions corrupted by interest, which often obliges the face to wear appearances foreign to the situation of the mind. Yet it is admirable to see the change some critical circumstances in life will produce in the human countenance; but we are chiefly to judge of the countenance in its calm, unsophisticated state: those situations, however, that call it forth to public view, are very interesting to behold. Perhaps I may introduce a few hints more upon this in another place; but there is one remark yet which I must not now omit.

With the purest intentions, and in the honest and praise-worthy rectitude of an upright heart; with the greatest abilities, and with a mind the most philosophical, the physionomist is still but a man. In short, as perfection is not the lot of humanity, he is not

tokens of the heart. Dr. Isaac Barrow, with much vacancy of countenance, possessed an amazing profundity of erudition, and mathematical learning! it was this which induced the Duke of Buckingham to pronounce him a fool; but King Charles II. was not of the same opinion. Cicero, guided by the same fallacious signs, ascribed to Pompey; imagining that one with so smooth a face as Cæsar, whose hair flowed in waving ringlets down his back, with fringed and tasselled gown, and who was particularly fearful lest the smallest accident should disorder his dress—would contest in so arduous an enterprize as the dominion of the empire.

only

only subject to error, but is likewise under the influence of partiality, though he ought not to be affected so much by things around him; yet even without perceiving it himself, he will always sway more to one side than to the other. Seldom can he refrain from viewing objects as they bear a certain relation to himself, and his own peculiar opinions, propensities, or aversions.

The confused recollection of what yielded pleasure or excited disgust, associated in the mind with a particular physiognomy, by acccessory or fortuitous circumstances; the impression which an admirable or horrible object, an amiable or offensive form, has left in the imagination; possibly may, and every one can feel that it necessarily must, influence his observations and decisions. For this reason, until physiognomy can be taught by angels instead of men, it must have infinite difficulties to encounter. I believe I can say this is granting to sceptics in our science, all they can reasonably ask. May we not hope at the same time, that in the course of these researches we shall be so fortunate as to solve more than one of these difficulties, which at first sight must appear to the reader, perhaps to the author himself, beyond all powers of solution.

I find it impossible, however, to dismiss this part of my subject before I have released my mind from an anxiety which lies heavy upon it, and which has indeed hitherto escaped me. It is this, that men of weak minds, and destitute of every pretension to philosophy, who never made, and never will be capable of making, any thing that deserves the name of observation, may, under the authority of my work, assume the character of physiognomists. To such let me just whisper in their ears—"It is not by barely reading my book, were it ten times more profound, and as perfect as long experience and intense study can make it, that you can become physiognomists, any more than a man can start up into a master in painting from having copied the drawings of Preyler, and studied the Theories of Hagedorn and De Piles; just as no one can become a skilful physician merely from having attended Boerhaave's Lectures; nor a profound politician, because he has perhaps read Grotius and Puffendorff, or gotten Montesquieu by heart."

But

But I know there are further objections and difficulties yet unmentioned; and if I do not bring them forward, I may perhaps be blamed, and told that I am unable to answer them; therefore I shall proceed to consider a particular objection which appears to have some weight, and which will, no doubt, be frequently repeated.

It will naturally be said, that every man differs from every other, to such a degree, that not only no one face, but no one feature of a face, no nose, no eye, nor any other part of a face, perfectly resembles another: hence, every attempt to class them must be absurd; and every thing being indeterminate, confused and uncertain in the pretended classes which are meant to be established, physiognomy falls to the ground. This objection, which has been held up as insurmountable, loses all its force, when you consider that it applies equally to all sciences, to every species of knowledge, and is accordingly refuted already by every science in particular. May not the same thing be said of all objects, and even of all their attributes? Does not every object we see differ in some respect from another, though the same kind of object, and all its attributes also? For example, let us take the most simple and familiar of all objects—the stature of the human body; who will deny that it is impossible to find two persons of precisely the same height?

But can this be alledged as a reason against classing men according to their size, for exploding the vulgar custom, and disputing the propriety of the common division into five classes; viz. the dwarfish, short, middle-sized, tall, and gigantic? Whoever thought of advancing a similar objection against the art of medicine? or against the doctrine of the diversity of diseases? What holds good in this case, must be so in every other: no one is the same in every individual; and what would be thought of that physician, who without employing physiological or pathological physiognomy, or without consulting in every particular case his physiognomical sentiment, without permitting his spirit of observation to act, should tie himself down to treat every disease according to its specific class, without once thinking to modify his prescriptions in conformity to the peculiar symptoms which he observed in his patient? Can this, however, be urged as a reason for renouncing all classification of diseases?

diseases? Is it fair therefore to deny that some have a greater resemblance than others? that there are many reducible to the same class? and that of consequence, in the treatment of them, they may, with strict propriety, be subjected to a classical regimen?

It may, however, with some justice be said, that this classification, and these abstractions, and all the reasonings resulting therefrom, materially injure the sciences, check the mind in its progress, and lead it from the important study of Nature, which being individual in every thing, is the only source of truth. There is nothing that rests on a more certain foundation; but you must not, on that account, attempt to decry all abstraction, and classification, as inaccurate, false, and injurious; and, in spite of all the difficulties which surround them, they are not only of the highest utility, but indispensably necessary. This subject, considering the age in which we live, highly deserves a distinct and a philosophical investigation. At present I shall content myself with enforcing a remark already made—‘That every judgment we form is, strictly speaking, nothing but comparison, and classification; nothing more than the approximation of objects, and the contrasting those we do not know, with those of which we have some knowledge.’

Shall it be said exclusively of Physiognomy, ‘that, because of individual differences, it admits neither of classification nor abstraction, and therefore cannot be treated scientifically.’ Allowing the truth of this argument, how easy would it be to prove, that we ought to give over speaking! for of what does language consist, but terms, calculated to express general ideas; excepting, indeed, the names of men, edifices, cities, places, and those of some animals. Every term which expresses a general idea, is merely the name of a class of things, or of the properties, the qualities, which resemble each other, and which, in many respects, nevertheless differ. Although virtue and vice form two distinct classes of actions and dispositions; yet every virtuous action materially differs from every other virtuous action: this diversity is so great, to the point of separation where vice commences, that certain actions seem to belong to neither class.

It is usual to say of a convivial company, ' They were all very merry : ' and, I desire to ask, What is meant by the word Merry ? more than a class of sensations differently modified in every individual, and to which the actual situation of each individual gives a new modification ? There are fifty terms expressive of pleasure and satisfaction ; and yet how many shades and degrees still remain to be filled up, how many cases which do not belong to any of these classes ! Many of the sounds we utter cannot be reduced to writing ; but does it therefore follow, that a particular sign must be invented for every individual situation, for every variation, every breath, every motion ? To attempt it, were at once to aim at being God.

LECTURE IX.

DIFFICULTY OF ATTAINING THE TRUE PHYSIOGNOMICAL SPIRIT OF OBSERVATION.

ALTHOUGH a talent for observation seems to be easily acquired, the very reverse is the fact. The proficient must attentively examine all the different appearances of an object: he must view it first distinctly, in its several parts, and next compare the whole with other objects, either real or possible, before he can acquire a just perception of the individual and particular qualities of an object, considered separately and combined, so as not to confound the characters and distinctions that belong to it, with those of other objects, however close the resemblance may happen to be.

The contradictory opinions of different persons, in viewing the same portrait, which may often be observed, is sufficient to prove how rarely a judicious spirit of nice discernment is to be found: I have seen ingenious men, and celebrated physiognomists, confound portraits and silhouettes which were entirely different, and identify characters of the most distant resemblance. But the mistake is easy; and it is not possible to say who can avoid it. How many false resemblances have been discovered between certain portraits or silhouettes and living character; even caricatures change into exact likenesses, and not unfrequently pass for pure ideal forms.

The bulk of mankind, in like manner, seize upon some trifling imperfection in their fellow creatures, some slander, or perhaps a hearsay, and from thence immediately deduce a general character. It is this hastiness which gives birth to a thousand untruths; and it is thus that a thousand imperfect and faulty portraits pass for perfect likenesses.

From hence have been derived the most powerful objections to the science itself; from a want of accuracy and attention, resemblances have been falsely denominated; and even portrait painters themselves sometimes fall into mistakes of this kind. When on a future occasion, I speak of Portrait-painting, I shall take the liberty of pointing out some of the faults which I have remarked, in this respect, among that class of Painters.

My object is, to warn the inexperienced Physiognomist against ambiguous and hasty comparisons and decisions, and to beware of pronouncing, till he is positive that no resemblance can be found between two faces, where there is none, and of confounding two faces which are alike. But now for some examples.

I.

FOUR PROFILES. See the opposite Plate.

At the first glance of these Profiles many would not scruple to say, that, except in the head-dress, they have a perfect resemblance: had they been produced separately at distant intervals, and had the locks been disposed in the same manner, the major part of observers would instantly have said, 'There is a face which I have seen before two or three times.' Although the four faces now under consideration, exhibit nothing heterogeneous, there is yet in them a wide difference of character: so far as sisters resemble each other, they have a likeness. The forehead of No. 4 is much inferior to those of the other three. The nose of No. 2 is the most beautiful, and discovers the greatest share of penetration. In profile 4, the lower part of the face has by no means so much spirit as that of
the

1



2



3



4



Barth. sculp.

Four Heads.

From Lavater.





LORD ANSON. *From Lavater.*



Barkw. sculp.

CARICATURE of LORD ANSON.

From Lavater

the other three; the third, in this respect, evidently merits the preference, the eye of which is also the most intelligent of the whole. There are the marks of childish timidity in the mouth of No. 2, which forms a contrast with the nose : this does not appear in the three other mouths, that of 4 in particular representing rudeness and insensibility, rather than childishness.

Several other differences might be pointed out, were it necessary; but enough is said, I trust, to impress on the mind of the reader, that the greatest exactness and sagacity must be employed in the study of Physiognomies. He cannot but observe, that an apparent resemblance may lead into mistakes respecting very characteristic differences.

11.

CARICATURE OF LORD ANSON. See the Plate.

A Physiognomy so marked as that of Lord Anson, cannot be disfigured so much as to become wholly obscured. A person who has but once seen the face of this great Admiral, whether when living, or a portrait, will exclaim, on viewing these caricatures, 'That is Anson! and yet every one of them widely differs from the other. An accurate observer will discover innumerable differences: 'These are, says he, three disfigured representations of a great man, 'whom the utmost powers of caricature cannot wholly degrade. 'The first face, shaded, is that of a man who says with wisdom, "I will," and with firmness, "I can." A vast project is visibly expressed by the arch of the forehead; and, for its execution, you may trust the eye-brows. Forehead 2, does not trace plans so luminous, nor so well digested as those of forehead 3; and they again are inferior to those of forehead 1. On the other hand, the nose 2 announces more judgment than the nose of the first figure, for there is less cavity in the curve which forms it, drawn from the eyebrows. The 3 is more characteristic and manly than the 2. The mouth 1 expresses more wisdom and taste than mouth 2; and the 3 more ability and firmness than the other two. In the eyes of the first figure there is something more characteristic

‘ than in those of the third ; but they are preferable to those of
‘ the second.’

III.

As a third example, I shall add an ideal head after Raphael, from the Athenian school. ‘ They are three beautiful faces taken from the ideal world,’ a person possessed of the true physiognomical sentiment would say. To which may be added, by the Genius of Observation, ‘ The three are all beautiful ; but, however, a distinction must be made. The forehead 3, though it be not drawn with sufficient accuracy, possesses the most thought, and materially differs from the first and second. Forehead 2 would be the most noble, if the point where it meets the root of the nose were not heterogeneous. The harshness of the forehead 1 is insupportable. The eye-brow 2, is the most thinking of the three. In the outline of nose 1, the upper part is the most noble. Nose 3 has the advantage of the others in the contour of the lower part, and of the nostril ; that of the first is shocking. Of the upper lips, that of figure 3 has the least delicacy. The under lips are all badly drawn ; and the three chins are all wretched.’

Comparisons such as these exercise and rouse the spirit of observation. In this view, begin always with separating and simplifying objects ; compare, observe, every part, every line, and every point, as if the only object in view were to observe and compare that alone ; and, afterwards, compound all the different parts into a new whole.



Three Heads after Raphael. From *Lantern*.



LECTURE X.

THE TRUE PHYSIONOMIST.

MOST men imagine that their capacities are suited to almost every science, and that they are equal to any undertaking ; but, on accurate investigation, the very reverse will appear to be the fact. All men who have learned to write, have a taste for drawing ; but not one in ten thousand arrives at excellence in the art of design. To Poetry, Eloquence, and Physiognomy, the pretenders are equally numerous, and their success may be estimated after the same manner ; notwithstanding the latter science requires only the proper use of eyes and ears. It may therefore be acceptable to point out the characters which distinguish those who are and those who not are to expect proficiency as Physionomists ; the latter I would by all means discourage, for a smatterer in this science, with a feeble mind, and a corrupted heart, is not only the most contemptible, but the most dangerous of mankind.

It is wholly impracticable to become an excellent Physionomist without the advantage of a good figure. The handsomest Painters have arrived at the greatest eminence in their art : Rubens, Van Dyk, and Raphael, who present three degrees of male beauty, are also three geniuses in Painting, but each of a different order. The most highly-favoured Physionomists, with respect to their exterior, will always be found the most intelligent. As the virtuous

man is fitted best to judge of virtue, and the man of integrity to decide in cases of justice and equity ; so persons who have the most beautiful faces are best qualified to expatiate on the beauty and dignity of Physiognomies, and of perceiving what is defective and faulty. Physiognomy, probably, would be less in repute, was beauty in men seldomer to occur. What ability and penetration did the ancients in this respect possess, and how few of the moderns are able to rival them ! The nature of our climates, the form of our governments, the polish and effeminacy of our manners, are all obstructions in the road to improvement. The cultivation of letters, our unsubstantial aliments, the closeness and heat of our apartments, the general use of pernicious liquors, all, alas ! concur to extinguish the tottering remains of that vigour transmitted to us by our ancestors. In other times, those who laboured under any bodily defect, the lame, the blind, one whose nose was flat, were all forbidden to appear before the altar of the Lord : in like manner must the entrance into the sanctuary of Physiognomy be guarded, to exclude all who appear before it with a perverse heart, squinting eyes, a mishapen forehead, and a distorted mouth. ‘ The light of the body is the eye ; if therefore thine eye be single, thy whole body shall be full of light ; but if thine eye be evil, thy whole body shall be full of darkness. Take heed, therefore, that the light which is in thee be not darkness. For if the light which is in thee be darkness, how great is that darkness ! But if thy whole body be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light.’

He who aims at becoming a Physionomist, must seriously consider the preceding words.—Eye ! which art capable of beholding objects in their true state, without exaggerating one tittle ; thou art the most perfect image of reason and wisdom ! In truth, thou art both reason and wisdom, not the image of either : the Physionomist sees nothing without thy vivifying light ; darkness surrounds him which ever way he turns.

He who is capable of asserting, though but once in his life, that a man's figure signifies nothing, that his face is no index of the mind, that all foreheads are equal in signification, that there is no difference

difference between one ear and another, or other such-like absurdities—placing all his discernment in actions only—will never be a physiognomist. He who prefers art to truth, and *manner in painting* to correctness of design; who values the almost supernatural labour of Van der Werf, and the ivory tint of his flesh more than a head of Guido; who manifests no satisfaction in poring over the landscapes of Gessner; he who cannot comfortably rest his foot in the Ark of the celebrated Bodmer; who discovers not, in the Apostles of Klopstock, what is most sublime in human nature—an Archangel in his Eloa, and in his Christ relieving Samma the God Man; he who discerns nothing in Goethius but a Wit, who consider Haller as a harsh writer, and Herder as an obscure one; he whose heart is insensible of a soft emotion on viewing the head of Antinous, whose soul is not elevated at the sublimity of the Apollo, and who feels it not even after Winkelmann; he who is not moved, as it were, to the shedding of tears, in contemplating these ruins of the ancient ideal perfection of humanity, at the degradation of Man, and of Art his imitator; he who, in viewing antiques, discovers not in Cicero a head luminous and intelligent, in Cæsar the characteristics of courage and enterprise, in Solon the profoundest wisdom, in Brutus unshaken firmness, in Plato wisdom almost divine; he who, in examining modern medallions, discovers not in Montesquieu the most perfect sagacity; in Haller a tranquil and reflecting look, with an exquisitely refined taste; in Locke a profound thinker; in Voltaire the keen satirist; that Man who is incapable of these discriminations, will never attain to the character of a middling physiognomist,

He who does not evince an emotion of deference, on surprising a benevolent man in the act of conferring a favour, as he thought, unobserved; he who is not agitated by the plaintive voice of innocence, by the ingenuous look of pure modesty, by the aspect of a lovely infant reposing in the bosom of its mother, who forcibly manifests her fondness, by inhaling the air he breathes; he who is not feelingly touched on pressing the hand of a sincere friend; he who is insensible to all these objects, who does not acknowledge their impressions, will, rather than become a physiognomist, murder his own father.

If these, then, are the objections to a physiognomist, what are the qualities requisite to the formation of that character? They are, first—A good figure, a body well-proportioned, delicate organization, senses susceptible of being easily moved, and of faithfully imparting to the soul the impression of outward objects; and he *must* have a penetrating, just, and quick eye. All this I have said before; but its importance demanded a repetition.

Acute senses solicit the mind to observation; and observation greatly contributes to perfect the senses, as it possesses a regulating power over them. Perhaps, however, the clearest sight is not always found in those who have the greatest talent for observation; for, in this respect, ordinary persons have often the advantage of men of genius. Blind Sanderfon, beyond all doubt, if blessed with a small degree of sight, would have been a nice observer.

The very Soul of Physiognomy consists in perceiving objects with a distinguishing eye; he who professes this science, ought to be equally acute, prompt, accurate, and extensive in his spirit of observation. To observe is to be attentive: attention is the direction of the mind to a certain object, which it selects from a great number of others surrounding it; this object Attention will consider narrowly, no other will interfere to the exclusion of that under consideration, its signs and its characters will be analysed, and of consequence they must be accurately distinguished. The use of judgment is, to observe, to pay attention, to discriminate, and to discover resemblance and dissimilitude, proportion and disproportion: the physiognomist, therefore, who possesses not an exquisite judgment, is wholly precluded from making accurate observations, he is unable to arrange and compare, and to deduce the necessary consequences. Physiognomy is the logic of corporeal differences; it is judgment reduced to practice. To see neither too little nor too much, but exactly what the object represents; not to add or suppress a tittle; requires all the depth, all the solidity of judgment, of which a human being is capable.

To the qualifications already enumerated, the real physiognomist must possess a strong and lively imagination, a quick and penetrating understanding; imagination, to view every feature clearly, and
without

without labour ; to recal them to mind, as occasion may require ; to arrange the images in his head without the smallest confusion, and, in short, to act with the same ease as if the objects of his contemplation were actually in his sight, and as if it rested wholly with himself to alter them as his fancy might dictate—Understanding, to be able to trace the resemblance of signs to other objects, when those signs are already discovered : for instance, if he observes in a head or a forehead something characteristic, those traits are instantly imprinted on his imagination, and his understanding presents him with the resemblances which help to determine these images, and clothe them with somewhat more of sign and expression. He must be capable of seizing approximations for every characteristic feature which has been observed, and of determining the different degrees of it by the aid of his understanding; which ought to be habitually exercised ; for it is the understanding alone which creates, and forms, the physiognomical language, which, however, has hitherto been most wretchedly defective.

No man can say, ‘ I am an accomplished physionomist,’ without he has acquired the utmost copiousness of language ; and even then, his claim to that character in its fullest extent, may admit of some doubt ; it is necessary that he should create a new language, more expressive than any at present known : he must range the whole extent of the habitable globe, in search of every work of genius, of art, and of taste ; every collection of words must be subservient to his purpose.

A just knowledge of drawing is absolutely necessary, as an auxiliary to language ; without this acquirement, he cannot be confident in his decisions, nor will his determinations bear the impress of solidity. A Painter who is versed in the theory of his profession, and who is continually reducing it to practice ; a Physician who is acquainted with the principles of medicine, and who daily visits a great number of patients ; must certainly be more qualified to decide on painting and medicine, than those who possess an equal knowledge of the theory, but none of the practice ! The most natural language of physiognomy is drawing ; it is its first and surest expression ; it wonderfully assists the imagination,

is the only true medium of fixing with certainty, of portraying, of rendering sensible an infinite number of signs, of expressions, of shades, which words cannot describe, and which can only be expressed by the pencil. The physiognomist who does not draw with freedom, with correctness, and characteristically, will suffer a multitude of highly important observations to escape; he cannot retain them in his memory, and of necessity must be unable to impart them to any one else.

A perfect knowledge of the Anatomy of the human body is indispensably requisite: the physiognomist must be perfectly acquainted not only with all the parts which are exposed to view, but also with the connection, the arrangement, and the separation of the muscles. To prove himself an adept in physiognomical language, he must know the highest ideal perfection of the human body, and be capable of discovering, at the first glance, every irregularity in the solid and muscular parts, and apply to all of them their proper name.

Physiology, or the science of the perfection of the human body in a state of health, with the Temperaments, must also be well understood; especially the colour, the air, and the appearances which result from the different mixtures of the blood and humours, and even the parts which compose the substance of the blood and their different proportions. In studying the Temperaments he must be attentive to, and possess a knowledge of, the external signs of the constitution of the nervous system; a study much more necessary and much more essential than the theory of the blood.

The most important knowledge, however, to a physiognomist, is that of the Human Heart! and it is impossible that he should decide with the smallest propriety on that of another man, till he has nicely examined that of his own, till he has unveiled all its recesses and discovered its most secret springs. Besides the general utility of studying the human heart, of knowing the filiation of the propensities and passions, their affinity and relations, their symptoms and disguises, the physiognomist is under the most positive obligation to devote himself to this study. The better to explain my
reason.

on, I shall make free to borrow the language of a critic who has animadverted on my first Essays.

“ The sensations which the observer feels in considering any object, have certain shades with which he is singularly struck, and which frequently have no existence but for himself alone; for they may have a relation only to the individual constitution of his intellectual faculties, and to the particular point of view in which he examines every object in the natural and moral world. Hence it comes to pass, that he makes a number of observations which are of no use to any body but himself: with whatever vivacity he may feel these, he will find it extremely difficult to communicate them to others. These delicate observations, nevertheless, will certainly have an influence upon the judgments which the physiognomist forms. Thus, on the supposition of his being acquainted with himself (and he ought in reason to make some proficiency in this, before he undertake the study of other men) he must compare anew the result of his observations with the way of thinking that is peculiar to him; he must separate what is generally granted, from what may be only the effect of his individual manner of observing.”

Having already, in other parts of this Work, been explicit, it remains only to say, once more, that an accurate and profound knowledge of his own heart, is one of the leading features which ought to mark and distinguish the true physiognomist.—Ah! what humiliating indications, what presentiments, do I read on my face, every time that an irregular emotion arises in my heart! With downcast eyes, and averted head, I shrink from the observation of men, and the reproaches of my glass. How I start from the evidence of my own eyes, and from the penetrating glance of those of my fellow creatures, when I detect my heart in practising any thing that has a resemblance to artifice, either towards itself or towards another!—If you know not what it is, reader, frequently to blush at your thoughts or your actions—supposing you for a moment to be the most amiable of men, for the best among us are frail—if, I say, you know not what it is to stand with downcast eyes before yourself, and before others; if you dare not own to
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yourself, and confess to your friend, that you perceive in your heart the germ of every vice ; if, in the tranquillity of solitude, before God, without any confident but your own conscience, you have not a thousand times felt yourself ashamed ; if you do not possess power enough to examine the progress of your passions up to the very trace, to investigate the first impulse which determines you to act well or ill, and to confess the whole to God or your friend ; if you have not a friend whom you would entrust with this confession, who can act as the representative of mankind and of Deity, in whose eyes you may appear invested with the same sacred character ; a friend that reflects your own image, and who sees his image reflected from you ; if, in short, you are not a good man ; you never can become a good observer, nor even a tolerable physiognomist.

O, to what a degree must your heart be good, pure, tender, and generous, unless you intend that the talent of observation should prove prejudicial to your fellow-creatures and a torment to yourself ! If you are devoid of the spirit of love, how can you discern the characters of benevolence and charity ! How shall you trace the impress of virtue, or the expression of a noble sentiment, if love lend not keenness to the eye ! You cannot discover the vestiges of them in a face accidentally disfigured, or that presents something harsh to the first glance. Should your soul be enslaved by base passions, how erroneously will they dictate ! Pride, envy, hatred, and selfish meanness, must be banished from the heart ; without which ‘ thy eye being evil, thy whole body shall be full of darkness : ’ criminality will be read on a forehead where virtue is written in legible characters, and will suppose in others all the vices of which conscience accuses yourself. He who bears any resemblance to your enemy, will be oppressed with all the vices, with all the defects, which your offended self-love imputes, probably without cause, to that enemy ; the bad qualities in that case will be exaggerated ; the amiable ones will be passed over without notice ; and nothing will present itself to your imagination but horrid deformity.

Ah ! if I were but endowed with the spirit of those sublime men
who

who possessed the gift of discerning the inmost recesses of the heart, and of reading the thoughts, how many additional touches should I yet add to the moral character appertaining to the physionomist ! He ought to know the world perfectly ; and to attain this knowledge, he must associate with men of all ranks and conditions, he must attend them in every possible case and situation, and study them in all circumstances and situations. A retired state will impede his designs ; nor should the active scenes of life be copied from one circle ; in fact, the physionomist must travel, he must procure details of facts extensive and various, commence an acquaintance with artists, and such of the learned world as have made a serious study of the knowledge of man ; he must converse with persons who are eminently vicious, as well as with those who are eminently virtuous ; with those who are intelligent, and with those who are uninformed, nay with children ; he must have a taste for letters and for painting, and indeed for all the other works of art.

The physionomist must possess a soul not to be easily shaken ; and yet he must be gentle, innocent, and mild ; no rude or boisterous passions must invade the peaceful territories of his heart, all the various avenues and windings of which must be under his own guidance and direction. If he is not generous and noble himself, he cannot discover generosity and greatness in the character of another.

THE PHYSIOGNOMIST—ADDITION.

IMPARTIAL feelings of self-felt defects induce me to declare my own insufficiency, and to pronounce the sentence of condemnation upon my own Work. It is not misconceived modesty called by the French *Mauvaise Honte*, which constrains me to make this confession; it is a thorough conviction, which obliges me to declare that I am far from being a physionomist. I am in fact but the fragment of one, just as imperfect as the book I present to the public, which contains not a complete treatise, but only sketches of what might be, and I hope, one day or other, will be done upon the important subjects of moral philosophy and systematical physiognomy.

LECTURE

LECTURE XI.

MORAL AND PHYSICAL BEAUTY COMPARED.

WHETHER there is a sensible relation or harmony between moral and physical beauty; between immorality and corporeal deformity, is a question that well deserves investigation. Many voices agree in affirming the truth of this position, yet our proper business at present seems to be, to establish it by authentic and demonstrative evidence.

The candid and liberal reader will, no doubt, be disposed to hear and canvass the proofs on either side of the question; but there are many who will hear nothing said in favour of what they themselves hold no favourable opinion of; yet I hope, I may venture to predict, a time will come, when even young children will smile at the unnecessary trouble I am taking, in attempting to demonstrate such self-evident truths, and when the unprejudiced part of mankind will regret to reflect, that there was a time in which the cold sceptical part of the world stood in need of such demonstration.

Truth will be truth, in spite of falsehood, and whether it be admitted or denied; therefore my bare assertion can never render

true the subject of that assertion ; but, if I judge it bears the signature of truth, I boldly affirm the position, because I think it is true.

Upon the presumption that we are the result of sovereign wisdom, it is highly probable, that there exists a collateral harmony between moral and physical beauty ; and it is apparent, that the perfect Author of our system has given indication of his finding complacency in it, by establishing a natural union between moral and physical excellence. We cannot for a moment suppose, that the contrary can take place, when we consider the infinite wisdom and goodness which formed us has left nothing to chance, nor performed any thing without a previous deep design.

Thus, who could support the following reasoning, That in the natural order of things, and general and invariable arrangement, the most elevated degree of moral perfection should be united with the most horrid physical deformity ; or that God denied to virtue every degree of beauty, and that the philanthropical friend to mankind was the most disgusting image, that he might not become an object of love ? Or who could impudently suppose that nature in some measure is so disposed to imprint the seal of ugliness on what is most estimable and most amiable in itself !

In the next place, if we suppose the same disagreement to exist between the intellectual faculties and the outward form of man, we must derogate much from the attribute of eternal wisdom, which we know has impressed upon his creatures a character suitable to their dispositions, and proportioned to the degree of intelligence with which they are endowed*.

Although this is obvious to the meanest capacity, yet there are some who deny the truth, and will not allow this harmony to be of so much importance as it appears in the eye of the physiognomist, who considers that the allwise Author of nature, must be

* Vide Mons. De La Chambre's Treatise on the Physionomies and character of Brutes, and his characters of the Passions, in two Vols.

much more attentive to the manifestation of our moral perfections, than of our animal faculties.

Neither is it consistent with propriety, or with our ideas of real perfection, to suppose our Creator to have given us a robust body and vigorous appearance, with a fine organical frame, and delicate texture of habit. This is observed here without any view to exceptions, which should not be brought in proof against a general law. Nevertheless, there are those who do not consider the general premises, and are eternally arguing upon the same narrow principle of such exceptions: and yet this strange want of agreement would be a display of consistence, compared to an arrangement which should universally produce a visible want of harmony between moral effects and physical beauty.

However luminous and conclusive such reasons may appear, and whatever weight they may be supposed to have upon the minds of the unthinking, they are not sufficiently conclusive and concurrent with sound reasoning, to be admitted as evidence against the former position. The reality of the fact is the point to be settled at present, and, consequently, the strength of the argument must be the truth of the axiom, the foundation of which must be grounded upon observation and experience.

In another place it must be granted, and nobody will attempt to deny it, who has ever made the slightest observation upon his own face, or that of another's, when it has been agitated by any extraordinary circumstance, that such a state of mind is expressed upon the face as suits with the subject that agitates it, in such a form, that every perception or sensation is marked on the face in a particular manner: and it is evident to every one, that different situations of mind are expressed by different conformations of the features, and that similar feelings have not different appearances.

To these reasons may be added, what no moralist will deny, that certain unavoidable changes of circumstances, produce such sensations in the mind as are expressed, constantly and universally, with frightful, odious, and contemptible indications in the face; while,

on the contrary, noble, great, generous, and benevolent modes of feeling, create upon the countenance visible suffusions of joy, and modes of feeling, which shews the heart to be moved with the sensible effects of esteem and gratitude, while the contrary, as mentioned before, produce quite opposite effects.

And lastly, for I take it for granted, what cannot escape the observation of every one, however inexperienced, that there are such observable forms as are aptly denominated beautiful and ugly, with respect to the features of the face (for at present I advert to faces only) and that none but the individuals of certain nations have formed, from some accidental conformations, a capricious taste, from contradictory and arbitrary notions, or extraordinary ideas, which they have acquired of the beauty of the human figure. Thus Negroes admire a flat nose, and nobody else; and no race of mankind, except one small inconsiderable people, consider wens as ornamental; hence it is evident, that nothing but the tyranny of an ancient, national, and hereditary prejudice, could have extinguished, or altered to such a degree, the natural ideas of the sublime and the beautiful in the human countenance.

Place a handsome man beside an ugly one, let both be in the extreme, and try the opinion of people of every nation, and see if any will pronounce the ugly man handsome, or the contrary, for we must reckon for nothing the singular objections above stated, which do not affect the certain and invariable principles, upon which taste is universally considered to be formed.

Now these very men who disagree with the other inhabitants of the globe, in forming a right judgment of beauty or deformity, in some ill-marked case, will coincide in opinion in every well formed and striking instance, and will manifest the same sentiment of beauty and ugliness whenever they happen to see through optics, that are not blinded by national prejudices.

My idea of instancing examples strongly marked, is because the farther the object is removed from either of extremes, the more penetration and experience is required in the eye of the observer to

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fix the character of it ; and such a portion of penetration is rarely to be expected from an uncultivated people.

The mistakes which some incurious and undiscerning individuals might fall into respecting the intermediate degrees of the beautiful or the contrary, invalidate not the distinct line of separation which exists between the two extremes ; for the same reason that ten lines have no apparent difference in length, though they all exceed more or less in a point or two ; and this is because the difference is too inconsiderable to strike the eye of an inaccurate connoisseur.

But to return to where we were before, it will be just necessary to premise a few observations over again.

It is evident, that what passes in the mind is sufficiently expressed in the face to be perceived by the slightest observer. Every one may observe physical beauties and deformities in the features of the human countenance.

And, that there are moral beauties and deformities, dispositions of mind, which awaken benevolence ; and others which inspire contrary sentiments.

But there remains one question for solution ; and that is, Is it usually found that the expression of moral beauty is likewise physically beautiful ? and is that of moral deformity, according to the degree of turpitude in like manner physically ugly ? or is sometimes the one, and sometimes the other more or less so, without a reason for it ?

To determine more easily these questions, it will be necessary to try an experiment ; for an example, let us take the immediate expression of some of the great passions of the mind. Shew to a clown, or a connoisseur, or the first person that happens to come in your way, the face of a man in whom benevolence is the predominant character, and that of a man vile and contemptible ; of an honest man, and that of a cheat. Afterwards shew them the same
faces

faces when either was in the exercise of some noble act, generosity, or in a violent fit of jealousy ; and then require their opinion, to which of these two faces they would give the preference ; that is, which of these faces is handsome or ugly in itself, abstractedly from the skill of the artist ?

These would all agree respecting the same faces, that one conformation of expression is beautiful, and the other disagreeable.

If you then enquire of what passions, of what state of mind do these faces exhibit the resemblance ? it will be answered, that the most disagreeable expressions refer to the most vicious habits and dispositions.

Draw the comparison between certain features separately, the mouths, the eyes, the noses, and the foreheads. Examine where are the delicate lines which form the inexpressibly agreeable, whose continuity is almost imperceptible, which extend and lose themselves insensibly, the regular and beautiful lines, which independent of expression were pleasing, because they were natural and soft ; and afterwards analyse the harsh, unequal, unpleasing curvical angular lines which caused such disgust, and find if the parties judging will mistake one for the other.

To grow learned in the art of physiognomies, nothing will contribute more than the analysing all the shades which present themselves, from the highest degree of goodness down to the lowest extreme of malignity and vice ; and if, for example, you draw the contour of the lips, you will soon perceive as you proceed, that the most beautiful and delicate line gradually degenerates into a stiffer, and less graceful, and at last becomes irregular, shocking, deformed, and hideous ; so that you may see the harmony and beauty of features progressively change and disappear, in proportion as the passions rise in strength and get the ascendancy over reason. The proof of what is here advanced will be found exemplified in the additions to these Lectures ; and the remark will equally apply to every mixture and combination of character, morally beautiful, or, on the contrary, morally deformed, that ever did or ever will exist.

exist. The same variety and the same shades will be found in all their various expressions in every climate and at every age, and although dissimulation may partially alter, it never can totally blanch the passions within, so as to deceive a careful observer, for the combination of the features will always express the moral disposition which actually predominates.

Hitherto the subject has presented but little difficulty; and I may perhaps be deemed a tautologist by some of my readers, for going into a superfluous detail; but I have only so done to have the more clear ground for proceeding upon.

The second position I am about making, will easily be granted. An habitude of a certain direction of features, a movement frequently repeated, produce a lasting impression on the flexible parts of the face, and in many cases affect the ossical and solid parts from the tender years of youth upwards, as will be demonstrated hereafter. Thus it is observable, that a graceful impression often repeated, engraves itself on the face, and forms a pleasing portraiture of gracefulness at once beautiful and permanent. For this reason, how careful ought parents to be when they place out their children, to let them have good and proper patterns, for impressions taken in the early years of youth are most commonly irradicable, and it is found that a disagreeable impression, by frequent repetition, fixes at last on the countenance habitual marks of deformity. A combination of these agreeable traits happily meeting in the same physiognomy, and where nature has been liberal in the rest of the figure, will produce upon the whole a handsome and agreeable face; and, on the contrary, the union of many disagreeable traits will as certainly render a visage ugly, and deformed.

Further it may be observed, that there is scarcely a single situation of mind which may be absolutely and exclusively said to belong to one single feature. An expression is found much more sensible in some than in others; and again the same expression will produce alterations much more perceptible in some features than in others: Still it is equally true, that every mental emotion produces a change in all the flexible parts of the face, and whenever the mind is under the influence of a disagreeable or painful disposition,

sition, they always declare the same by their disagreeable form ; as, on the contrary, the exterior form assumes a graceful air, when the mind is well disposed and at ease from any adventitious difficulty.

Thus the combination of the features always expresses the moral disposition which actually predominates ; and the same situation of mind produces in all the parts of the face, according as it is more or less often repeated, permanent expressions whether graceful or disagreeable, which root into habit and become even as radical as the sensorium which directs them.

To conclude this part of our Lecture, we may observe that certain situations of mind frequently repeated, produce propensities, these become habits, and the passions usually resulting therefrom may be properly said to be their offspring.

LECTURE XII.

THE STATE OF SOCIETY MODIFIES AND ENTIRELY FORMS THE
COMPLEXION AND FIGURE IN THE HUMAN SPECIES.

I COME now to observe, what is of much more importance on this part of the subject, that all the features of the human countenance are modified, and its entire expression radically formed, by the state of society.

Every object that impresses the senses, and every emotion that rises in the mind, affects the features of the face, the index of our feelings, and contributes to form the infinitely various countenance of man. Paucity of ideas creates a vacant and unmeaning aspect. Agreeable and cultivated scenes compose the features, and render them regular and gay. Wild, and deformed, and solitary forests tend to impress the countenance with an image of their own rudeness. Great varieties are created by diet and modes of living. The delicacies of refined life give a soft and elegant form to the features. Hard fare, and constant exposure to the injuries of the weather, render them coarse, and uncouth. The infinite

attentions of polished society give variety and expression to the face. The want of interesting emotions leave its muscles lax and unexerted, they are suffered to distend themselves to a larger and grosser size, and acquire a soft and unvarying swell that is not distinctly marked by any idea. A general standard of beauty has its effects in forming the human countenance and phyfionomical figure : every passion, and mode of thinking, has its peculiar expression, and all the preceding characters have again many variations according to their degrees of strength, according to their combinations with others, whose first principles are in the natural state of man, and according to the peculiarity of constitution or of climate that form the ground on which the different impressions are received.

As the degrees of civilization, as the ideas, passions, and objects of society in different countries, and under different forms of government, are infinitely various ; they open a boundless field for variety in the human countenance. It is impossible perhaps to enumerate them ; they are not the same in any two ages of the world.

It would be unnecessary to enumerate them, as my object is not to become a traveller, but a physiognomist, and to evince the possibility of so many differences existing in one species ; and to suggest a proper mode of reasoning on a new plan, and exemplifying varieties as they occur to my observation.

For this purpose, I shall, in the first place, endeavour by several facts and illustrations, to evince that the state of society has a great effect in varying the figure and complexion of mankind.

In the next place, it will be necessary to distinguish between the savage and the civilized, and particularly between the natural savage in the forest, and the natural result of that aggravated condition of life, in which many are forced to exist.

To evince that the state of society has a great effect in varying the complexion and figure of mankind, I shall derive my first illustration

stration from the several classes of men in polished nations; and then I shall shew, that men, in different states of society, have changed, and that they have it continually in their power to change, in a great degree, the aspect of the species, according to any general ideas or standard of human beauty which they may have adopted.

And, in the first place, between the several classes of men in polished nations, who may be considered as people in different states of society, we discern great and obvious distinctions, arising from their social habits, ideas, and employments.

If I had not professed before this, my incapacity to write a complete Treatise upon Physiognomy, I should before now have acknowledged my deficiency. I every moment feel the want of regular information, and wonder that any person can venture an opinion upon chance, without a reasonable foundation.

The poor and labouring part of the community are usually more swarthy and squalid in their complexion, more hard in their features, and more coarse and ill-formed in their limbs, than persons of better fortune, and more liberal means of subsistence. They want the delicate tints of colour, the pleasing contour of the lines, the pleasing regularity of features, and the elegance and fine proportion of person, which, when heightened by lineality of features, forms the most agreeable assemblage of human perfection.

There may be particular exceptions. Luxury may disfigure the one; a fortunate coincidence of circumstances may give a happy assemblage of features to the other: but these exceptions do not invalidate the general observation, for it ought to be kept in mind through the whole of the following illustrations, that, when mention is made of the superior beauty and proportion of persons in the higher classes of society, the remark is general. It is not intended to deny that there exists exceptions both of deformity among the great, and of beauty among the poor. And these only are intended to be described, who enjoy their fortune with tem-

perance, because luxury, and excess, tend equally, with extreme poverty, to debilitate and disfigure the human constitution.

The distinctions before-mentioned, become more considerable by time, after families have held for ages the same stations in society.

They are most conspicuous in those countries in which the laws have made the most complete and permanent division of ranks.

What an immense difference exists in Scotland between the chiefs and the commonalty of the highland clans! If they had been found separately in different countries, the philosophy of some writers would have ranged them in different species. A similar distinction takes place between the nobility and peasantry of Spain, of Italy, and of Germany. It is even more conspicuous in many of the eastern nations, where a wider distance exists between the highest and the lowest classes.

The *NAIRES*, or nobles of Calcutta in the East Indies, have, with the usual ignorance and precipitancy of travellers, been pronounced a different race from the populace; because the former, elevated by their rank, and devoted only to martial studies and achievements, are distinguished by that manly beauty and elevated stature so frequently found with the profession of arms, especially when united with nobility of descent: the latter poor and laborious, exposed to hardships, and left, by their rank, without the spirit or the hope to better their condition, are much more deformed and diminutive in their persons, and in their complexions blacker than their happier neighbours.

In France, you may distinguish, by their aspect, not only the nobility from the peasantry, but the superior orders of nobility from the inferior; these from citizens, and citizens from peasants. You may even distinguish the peasants of one part of the country from those of another, according to the fertility of the soil, or the nature of its product. The same observation has been made on
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the inhabitants of different counties in England: and I have been assured by a most judicious and careful observer, that the difference between the people in the eastern, and those in the western counties, particularly towards the north, is striking and sensible. The farmers who cultivate the fertile countries of the Lothians, have a fairer complexion, and larger persons, than those who live in the west, and obtain a more coarse and scanty subsistence from a barren soil*.

If, in polished society, there exists less difference between the figure and appearance of persons in the higher and lower classes of society, than is expected and found in ruder states of mankind, it is because a more general diffusion of liberty and equality has reduced the different ranks more nearly to a level.

Science and military talents open the way to eminence and to nobility. Encouragements to industry, and ideas of liberty, favour the acquisition of fortune by the lowest orders of citizens; and these not being prohibited by the laws or customs of the nation, from aspiring to connections with the highest ranks, families are frequently blended, and you will often find in citizens the beautiful figure and complexion, the easy deportment and elegant figure of the noblest blood; and that in houses, the founders of which bear the coarsest features that ever were formed in low life.

Such distinctions are, as yet, less obvious in many parts of the world than in populous cities, because the people enjoy a greater equality; and the frequency of migration has not permitted any soil, or state of local manners, to impress its character deeply on the constitution.

* For instances of the influence of diet and modes of living, see a very curious pamphlet, entitled, "*An Essay on the Causes of the Variety of Complexion and Figure in the Human Species.*" Printed at Philadelphia, Octavo, 1786.

Equality of rank and fortune in the citizens of the United States of America; similarity of occupations, and of society; have produced such uniformity of conduct and character, that hitherto they are not so strongly marked by differences of features, as many other countries of smaller extent, and more partial form of government; for the differences of feature arise solely from social distinctions, which, in time, are found to become characteristic and invariable.

Another origin of the varieties springing from the state of society, is found in the power which men possess over themselves, of producing great changes in the human form and physiognomy, according to any common standard of beauty which they may have adopted. The standard of human beauty, in any country, is a general idea formed from the combined effect of climate and of the state of society. And it reciprocally contributes to increase the effects from which it springs. Every nation varies as much from others in ideas of correct physiognomy as in personal appearance. Whatever be that standard, there is a general effort to attain it, with more or less ardour and success, in proportion to the advantages which men possess in society, and to the estimation in which beauty is held.

To this object tend the infinite pains to compose the features, and to form the attitudes of children, to give them the gay and agreeable countenance that is created in company, and to extinguish all deforming emotions of the passions. To this object are directed all the endeavours and wishes of parents.

The purity or corruptness of manners, is another great source of the variations we find from the rules of correct physiognomy; and though it may be said that we every day meet with vicious men who are handsome, and virtuous men under a homely appearance, yet this objection does not contradict, what I here simply affirm—"That virtue beautifies, and that vice renders a man ugly:" yet I do not assert, "that virtue is constantly the cause of beauty, and that ugliness is the effect of vice alone." Yet who can deny that in all societies there are proximate, that there are immediate causes, which

which affect the phyſionomy of the face. Not only the mental faculties, but ſtill more that education, over which we have ſo little power, and the various conjunctures of life : ſickneſs, accidents, profeſſion, climate, and many other adventitious circumſtances, not in our power to controul ; are, or may become, ſo many primitive cauſes of beauty or deformity ? This aſſertion is nearly analogous to the truth, “ that virtue contributes to temporal felicity, and vice to miſery in the oppoſite ;” and this is not to be overcome by objecting, that many good men are unfortunate in this world, while a multitude of vicious perſons enjoy a large ſhare of proſperity here ; and the moral character of man in all nations is not the leſs on that account, in the number of the more efficacious cauſes and means which contribute to his happineſs or miſery.

At the firſt advance of a ſtranger, we are certainly moved to declare our ſentiments, in which ſympathy and antipathy has a ſhare without our perceiving it. Thus we obſerve of a beautiful woman, “ She is a fine woman, I muſt allow it ; yet I do not like her.” On the other hand, the ſaying is equally common, “ That man is homely ; yet in ſpite of his forbidding aſpect, he made at firſt ſight an agreeable impreſſion upon me, and I feel myſelf prejudiced in his favour.” And if we acknowledge the truth, we muſt own, that the beauty whom we could not endure, and the man whoſe homelineſs appeared amiable, produced in us antipathy and ſympathy, entirely from our apprehenſion of the good or bad qualities diſcoverable in their faces.

Since it is acknowledged that there are certain agreeable traits in ordinary faces, as well as diſagreeable ones in the handſome, is it not a proof that the lineaments which form them are more ſubtle, more expreſſive, and more ſpiritual, than thoſe which may be denominated merely material ?

And if it is alledged, that ſympathy and antipathy unfold themſelves only by degrees, in proportion as the virtues or vices of the perſon are diſcovered, in how many inſtances are they not determined at the firſt approach ?

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This sympathy and antipathy is very remarkable in children ; their minds can have acquired no previous knowledge, that persons in whom such features are found are of a contemptible or amiable character: I say, they can have acquired no experience of this kind; yet we find them fixing affectionate looks on a face which cannot pass for physically beautiful, nor even pretty, but which promises an agreeable disposition to them ; while, on the contrary, their aversion is sometimes marked by the loudest outcries.

To fix with precision the terms we employ, it will be just necessary to observe, that I do not make the position absolute, that the virtuous man is physically beautiful, and the vicious man physically ugly, for I certainly feel it might be exposed to as many contradictions as there might be different ideas attached to the words virtuous and vicious. The man of the world, who calls every one virtuous, except those whom he dares not immediately charge with vice ; the bigot, who considers every one as wicked who has not formed the same rigid phantom of virtue with himself ; the military man, who makes virtue consist in courage, and obedience to subordination ; the vulgar, who look upon every thing to be allowable but the very transgression of the law ; the labourer, reputed honest, till he is detected in robbing ; the severe moralist, who allows nothing to be morally good, but the subjection of his feelings by the most painful sacrifices ;—all these will rise up against a proposition advanced in so vague and indeterminate a manner. But it should be remarked, that what has been said before, only refers to virtue and vice in the most general and extensive sense. By the first I understand all that is good, noble, honest, beneficent, and all that leads and concurs to any valuable end, without enquiring into the principle on which it is founded. And by the other, every thing that has a tendency to injure a fellow-creature ; every mean action, every vile and disgraceful attempt, from whatever motive it may arise.

It is a very reasonable case, that a man may have been born with the happiest dispositions, and have for a long time practised, and carefully cultivated, a happy inclination for virtue ; but that at length he may have so lost himself, or descended to the gratification of some criminal passion, as that the whole world would class him
among

among the vicious, and rightly, according to the usual sense fixed to that word. But shall it be said, upon that account, in retort to the position just made, "Look at that man ! is he not as handsome as before he was reputed vicious ? What signifies, therefore, your pretended harmony between discretion and beauty ?"

But it must be observed here, that it was remarked the man was born with happy dispositions, that he long and successfully cultivated these good natural propensities, and had fortified himself in laudable habits of virtue. He having once possessed them, still preserves the remains of estimable qualities, which have made a deep and powerful impression on his face, for this particular reason, that the practice of virtue was natural to him, and confirmed by long and exact performance. Thus skilful planters distinguish the root and trunk of the tree, notwithstanding the wild branches which have been grafted upon it ; and the soil is not reputed less fertile, because tares grow up among the wheat. Hence it is easy to comprehend, how the physiognomy may preserve its beauty, while the person is sullied with vice ; for vicious pursuits are often followed in compliance with fashion or bad example : thus I have known a man of fifty years mimic the follies of fifteen ; and from this the truth of my position is the more confirmed.

Who can deny this with eyes somewhat experienced ? Who has not observed, among the fair-sex, this evident change, while the form remained yet the same : "she was much more beautiful before she became a slave of passion," is the observation often heard ; yet she is not perhaps arrived at that degree of depravity which Gellert, an excellent German poet, describes in the following verses :

How chang'd that form, which shone so fair,
When drawn in youth's enliv'ning air ;
A goddess seem'd to tread :
But now with artful, studied mien,
Each latent principle to screen,
She hangs her guilty head.

For now, by lustful passions sway'd,
To guilty thoughts her mind's betray'd :

Her heart is not sincere ;
 That scowling eye, that studied brow,
 Declare what demon rules her now,
 Her falshood must appear.

Many young persons of a very handsome form and excellent character, have in a short time destroyed their beauty by intemperance and debauchery : they might still pass for beautiful, and were really handsome ; but, heavens ! what a falling off from their original and innocent beauty !

On the other side of the question, let us suppose a man naturally inclined to irregular appetites, and that those have been encouraged into habit by a wrong-conducted education ; that he has for a long time been the slave of vice, and that it has imprinted disagreeable and disgusting traits upon his face. But if he seriously set to work to reform his way of life, and become in the severest sense of the word a virtuous man, the looks which he originally wore will yet remain by him, after his reformation shall have been completed ; but then there will be a mixture of the faithful expression which ever accompanies virtuous deeds. The example of Socrates so often quoted by the friends as well as the adversaries of the science, might come in properly here, but that it is my intention to reserve it for a future opportunity.

Many persons are very hard-favoured, and it is very difficult to judge of their natural dispositions, they are such an odd mixture of good and peccable propensities. There is a great variety of singularities, caprices, whims, blemishes, defects, and oddities as unaccountable as whimsical, which, taken either separately or together, cannot be directly charged as vicious ; but which, when too far indulged and combined, debase, degrade, and corrupt the person who is tainted with them. However, if such preserve his probity in the ordinary intercourse of society, and does not become guilty of capital vices, and with this fulfil the outward forms of religion, he may have the reputation of a blameless character ; but it is undoubtedly certain that such characters might be analysed, if attention was paid to their physiognomy.

Our enquiry will become more interesting, if we retire a little from the point of view in which we are considering the harmony between moral and physical beauty ; and we shall see a great part of the objections against it fall to the ground.

We are not only considering the more immediate effects of virtue and vice, with respect to the handsomeness or ugliness of the face, but also the relative consequences resulting therefrom. In another place, I shall go on to consider their effects upon mankind, in the earlier state of society.

LECTURE XIII.

HARMONY OF MORAL AND PHYSICAL BEAUTY, FARTHER CONSIDERED.

I AM suddenly surrounded by a crowd; I take notice of the people about me; I visit the villages, travel through the great and small towns and cities, and every where I meet with forbidding and vile appearances, both in the highest and lowest ranks of life; every where I discover a compound of some good with much evil; a vast number of bad faces, some even are caricatures according the rules of art.

So much deformity have I observed since I began the practice of this study, that I fairly feel myself oppressed, and as it were haunted by it, for certainly a thousand handsome faces we every day behold, might be still handsomer were they not deformed by some ruling or governing passion, which, like a cancer in the constitution, continually distorts the lineal character of the features.—Oh! heavenly Beauty! how celestial is thy origin, and how near thy approaches to heaven when graced by innocence!

One

One particular moment of my life I shall never forget, and I fear I shall for ever feel the wound. It was in a garden, in the sweetest month of the year; I was by a parterre covered with the most beautiful flowers. My enraptured eyes were caught with the transcendent splendour of the variegated productions of nature then before me. I remained fixed for a few moments upon those lovely productions of the Creator. Absorbed in this delightful contemplation, my mind formed within itself a representation of perfect animal beauty, of beauty still captivating, because endued with life, and more affecting, as possessing various sensations; I rose up by degrees to man, of all beings the most elevated which the senses can reach, a being capable of much higher perfection than the flowers. I raised my thoughts to a pitch of contemplation, almost superhuman; my thoughts represented to me an accomplished man; the image filled my thoughts, and my heart, with exalted delight. But, like all other pleasures, it was transient; my meditation was disturbed by the noise of some persons passing by: I looked at them: Heavens, how was I disappointed! What a mixture of pity and horror did their presence inspire! Behold they were three men of a most frightful aspect, the very forms of three desperate abandoned banditti.

The capability of improvement in man, has made me often ask myself, how it could happen, that the noblest species of creation, could so far study to degrade themselves, as to become, under so many different forms, objects of disgust, of aversion, and horror. The more I reflect upon it, the more I am inclined to lay the blame alone to man, to the individual who thus every day perverts and abuses the best gifts of his bountiful Creator. And I am the more confirmed in this observation, that every shade of virtue or vice has its expression upon the human exterior; and the natural consequence, even the most remote, may be deduced by a careful observer, from the invariable display of the criterions hung out by the great Contriver of all things.

I believe it is now evident, and I shall have credit for this assertion, that every species of immorality, less or more, affects the body; alters, aggravates, distorts, enervates, and degrades it: on the contrary,

trary, moral rectitude gives an energy and confidence, the result of courage and magnanimity, which the former must for ever want. Thus the degradation observable in the former instance, is a visible mark of ignominy, as the honourable expression of virtue is of probity and goodness, elevating the beauty of characteristical expression, to the highest line in the scale of comparative excellence.

The irregularity arising from compound characters, gradually increases, and produces caricatures, varied according to the prevailing vice or opposite virtue; and this effect always takes place, unless the evil be counteracted by a strong and powerful desire to get into the regular path of propriety and virtue.

Nothing can form a greater contrast to the former portrait, than the character where real goodness exists in the heart; what never fading and interesting charms it bestows on the exterior, besides the graceful expression it conveys immediately to the observer. Such a man is not fantastical, indolent, choleric, blunt, or conceited: he is amiable because he is good, civil, humble, but not mean; active to do good for the sake of the thing itself: and you may discover about him a hundred other good qualities, both positive and negative, which improve the physiognomy, in proportion as that leading virtue has been excited, cherished, and fortified in him, from the earlier part of his life.

It has been observed by the most eminent writers upon education, and the reformation of manners, that every thing in man depends on example and cultivation, and not upon original organization, and formation: this is a mistaken notion, though maintained by persons of good understanding, and the first repute for superior talents.

Helvetius, in his amiable enthusiasm for the reformation of mankind, and consequently for a regular reform in the modes of education, has so stiffly defended this erroneous opinion, which is an insult upon the common sense of mankind, and incessantly contradicted by experience, that I could scarcely believe myself awake when I read that part of his work. How often do we not find persons

persons of the most amiable dispositions, with forbidding and disagreeable countenances, when taken altogether, but when their physiognomy is considered analytically, the traits of virtuous dispositions are so plain, that one must contradict the most visible effects possible to deny their existence. Why then do they still retain this assemblage of irregular and forbidding features? This should be the question, Why have they inherited it, or received it in their mother's womb?

On other occasions, we shall often have opportunity in the sequel of these Lectures, to examine, in detail, several other propositions which have a connective reference to this subject.

No two men have a perfect resemblance to each other; nor is it possible to find two infants, who at the first hour of their lives, perfectly resemble one another.

Remove, from a sensible feeling mother, the child she has just brought into the world, and provided she is able only to observe its countenance for two minutes, she will readily distinguish it again, though placed among a number of other young infants of the same age and country, and however great the resemblance which they may then bear to one another. It is even more, it is a well known fact, that new born infants, as well as grown persons, have a striking resemblance to their parents, sometimes to one, sometimes to the other, or to both, not only in the general conformation, but also in certain, particular, and remarkable features*.

We know by experience, that not only the countenance has a resemblance to the parent, but that also the moral qualities appear, as the observation of every one must convince, who has bestowed a thought upon it.

* A future Lecture will consider this subject of family Physiognomy, and shew how they are kept from one generation to another, and always reproduced so distinct, that you may distinguish the original features through all the family portraits.

Those

Those who need a proof of this, may observe how often brothers and sisters educated with the same care, and placed in the same situation, are totally dissimilar in their temper and habits. And the author before mentioned, who was so anxious to perfect the education of his progeny, has he not acknowledged that the moral disposition of individuals vary, and that the moral character of infants are not the same, though under similar treatment? Has he not supposed this, I say, when he establishes principles, and prescribes rules for directing, in the most advantageous manner, the good or evil propensities which they earliest discover*?

† Early to pour instructions in their heart,
Should be each parent and each guardian's part;
For youthful minds receive instruction best
Before the busy world absorbs the breast:
That once imbib'd while sense and reason reign,
And no mad thoughts intoxicate the brain,
Shall still correct the passions' rapid roll,
Dignify the mind, and elevate the soul;
Shall smooth their way thro' life's precarious span,
And all the various artifice of man.

It is confessed by all concerned in the education of youth, that it is possible to alter the direction, both of the temperament and the moral dispositions; and though we have room to hope that some of those things which promise the least good, may be turned to the best account, it is nevertheless absolutely true, that, as to disposition, some children are better and some worse than others; some are pliant, others are obstinate; some are born with the easiest disposition, while others are as untoward, and remain so, notwithstanding all the efforts of parental correction, and the best form of education that can possibly be devised.

* Helvetius on Man. Vol. I.

† Le Bonheur Poeme.

LECTURE XIV.

HARMONY OF MORAL AND PHYSICAL BEAUTY, CONTINUED, AND EXEMPLIFIED.

THIS is a truth, that features and forms are visibly transmitted from generation to generation ; and moral dispositions follow in the same manner.

After this axiom is admitted, I believe nobody will deny the relation between the external figure, and the moral propensities which children inherit from their parents.

An example which fell within my own knowledge, I will forthwith relate.

I am acquainted with a married couple, who have two children that resemble respectively each parent in exact conformity to their particular character and disposition.

The husband is of a light airy disposition ; his vivacity is perfectly troublesome ; he is fiery, impetuous, choleric, and, at the same time, a perfect slave to the grossest kind of pleasure. His colour,

in fact, declares this unhappy mixture of haste, impetuosity, sensuality, and impatience; the harsh swell, and high rising of his features, their perpetual motion and fluctuation, the restless disposition in all his movements; and every thing about him, discover the agitation which impels him, the desires to which he is a prey, and the spirit of inquietude which torments him. His very reverse is seen in his wife. She is as tranquil as he is ardent. Her temperament is half sanguine, half melancholy; she possesses an elevated soul, adorned with all the gentle virtues of the well educated of her sex. Her complexion is fine, her features regular and graceful, and her air is affable and serene. And in the modest expression of her internal satisfaction, there is a something that declares equality and quietness within.

They have two sons, who are as yet children; the first has the most moral conformity with the father, and the youngest exactly resembles the mother. The eldest has a fierce hostile look, the hardest set of features, large bushy eye-brows, a haughty mouth, a swarthy complexion, and an upright lofty gait. The youngest is fair of aspect, gentle; his voice, and in short all that has a relation to his deportment, represents him the image of his mother, and accordingly they exactly resemble as types the propensities and moral character of their parents to a degree of exactness, the result only of equal proportion of moral and physical conformity.

Thus we find that it is possible that mental deformity, combined with that of body, and corporeal beauty united with that of the mind, may pass through several generations; and this also solves the difficulty, when it happens, that so many persons, whom nature had originally endowed with an agreeable figure, and who becoming bad characters, are, nevertheless, not so deformed in physiognomical appearance, as some others; and, on the contrary, that so many, to whom nature had been partial, in denying them the advantage of lineal features, but who have made considerable progress in the practice of virtue, remain yet much inferior in the point of beauty, to others whom they equal or surpass in every moral accomplishment.

I have

I have adduced these examples to establish the probability of the harmony between moral and physical beauty, and to place it upon a solid and immovable foundation.

Select out any given number of men of the most finished form; suppose them and their children to decay in the practice of good principles, to contract dissolute manners, and to give way to disorderly passions; to go on in depravity till they sink into the last excess of vice, which humanity can fall to: then think whether their physiognomies will not be much altered. Each generation will degrade the preceding one; and the last be found so disfigured, that nothing but a caricatura of man will remain. Are there not daily examples of children, who are already the perfect image of parents, entirely corrupted, and whose education besides is helping forward, or as it were fostering, the bias of their natural vices. When I contemplate these things, I shudder to think of the perversion of man's talents, who, while he has it in his power to improve even his general appearance, studies all the time to degrade himself, till he represents but the miserable effects of passion, indulged to excess!

Another consideration which must be taken, and which is connected with it, as I shall afterwards shew; that is, that the whole system, bones as well as flesh, figure, colour, gait, voice, even smell, every thing, in a word, has a relation to the face, and is liable, with it, to improvement or degradation.

Visit an hospital or house of correction, the tenants of which form an incongruous assembly of vicious, idle, libertine, and drunken people; examine their looks, then compare them with a decent fraternity of industrious mechanics, and consider well the wide difference between the two communities; you will, I believe, then be thoroughly convinced of the truth of my observation. A benefit will perhaps attend this comparison, and it will not be useless; it will awaken in you sentiments which, though melancholy and sad, will be notwithstanding salutary; and, if rightly applied, will work to a good end; which is all I have in view.

If, on the one hand, however, man be liable to fall, he is also able to rise again, and capable of attaining an height of virtue even superior to that from which he fell. Chuse out children from among the homeliest parents, such as most perfectly resemble them—rear them at a distance from their parents, in some well-regulated public seminary, and behold how fast their ugliness disappears! Arrived at the years of discretion, place them in circumstances not too unfavourable to the practice of virtue, which shall not expose them to extraordinary temptations, and let them inter-marry. Supposing them all to have preserved, at least to a certain degree, a sense of decency and goodness, and that they have taken pains to transmit to their children the principles which they have imbibed; supposing these again to continue forming intermarriages, and that no extraordinary event interrupts the progress, you would then see one generation improve upon another, not only as to the features of the face, and the conformation of the solid parts of the head, but in the entire combination of the figure, and indeed in all respects whatever. The love of labour, temperance, and cleanliness, united to other commendable qualities and to internal satisfaction, cannot fail to produce fair and healthy-looking flesh, a good complexion, a fine shape, a manly deportment, an air of serenity; on the other hand, the deformity which is the effect of disease and infirmity must gradually disappear, because the virtues just mentioned contribute to the preservation of health, and strengthen the constitution. ‘In short, there is not in man any one species of physical beauty—nor any one member of the body—which may not receive from virtue and from vice, taken in the most general sense, a good or a bad impression.’

What a charming prospect is thus opened to the friend of humanity, inspired with the hope alone of a futurity so soothing and consolatory! What sovereign attraction to the heart of man is there in a beautiful face and a graceful human figure! Ye Souls possessed of taste and sensibility, tell us what are your feelings, while you contemplate those grand ideals which the skill of the ancients has transmitted to us; while your eyes dwell with delight on those wonderful figures of men, or of angels, which the pencil of a Raphael, a Guido, a West, a Mengs, a Fuseli have produced! Say, are you not animated with an irresistible ardour to improve
and



Barlow sculp.

GOODNESS and CANDOR.

From Lavater.

and embellish our degenerated nature? Ye artists, ye protectors and lovers of the fine arts, from the creative genius who produces, to the man of wealth who makes a merit of purchasing, the master-pieces of art, attend to the following important advice: ‘ You aim at embellishing every thing. Be it so; for this we are obliged to you: but would you at the same time stamp deformity on man, the most beautiful of all objects?—No; you cannot intend it.—Prevent him not then from becoming good; do not shew indifference with respect to this: let the divine power attached to genius be employed to render him better; and that will embellish him.’

‘ The harmony between the good and the beautiful, between vice and ugliness, opens a vast and noble field for art. But do not imagine it is in your power to beautify man, unless you endeavour to make him better. If you form his taste at the expence of his heart,—you will corrupt him; and henceforward, do what you will, he will grow ugly; and the son, and the descendants of the son, if they follow the same course, will increase in deformity: thus you will have wholly missed your aim.’

‘ Artists, henceforth cease to employ your talents in trifling ornaments, unless you would resemble him who, in order to rear a magnificent palace, should commit the whole execution of his design to the sculptor and gilder.’

But, above all, take pains to perfect the inner man: know that we sow in corruption, and we shall be raised incorruptible.’

FIRST ADDITION.

GOODNESS AND CANDOUR—*See the Plate.*

Opposite is the undebaſed phyſionomy of a man full of goodneſs and candour, but otherwiſe not diſtinguiſhed by qualities or talents of a very extraordinary nature. Vice never imprinted the ſlighteſt trace

trace on that serene countenance ; no passion, no intrigue woven by vanity or jealousy, have disturbed or furrowed it. Rectitude and openness repose there habitually ; the least tendency to evasion, the slightest perfidy, would produce a singularly striking effect on that face, and appear foreign to it. The impress of any passion must be frequently repeated, before it can become fixed and permanent on such a countenance.

SECOND ADDITION,

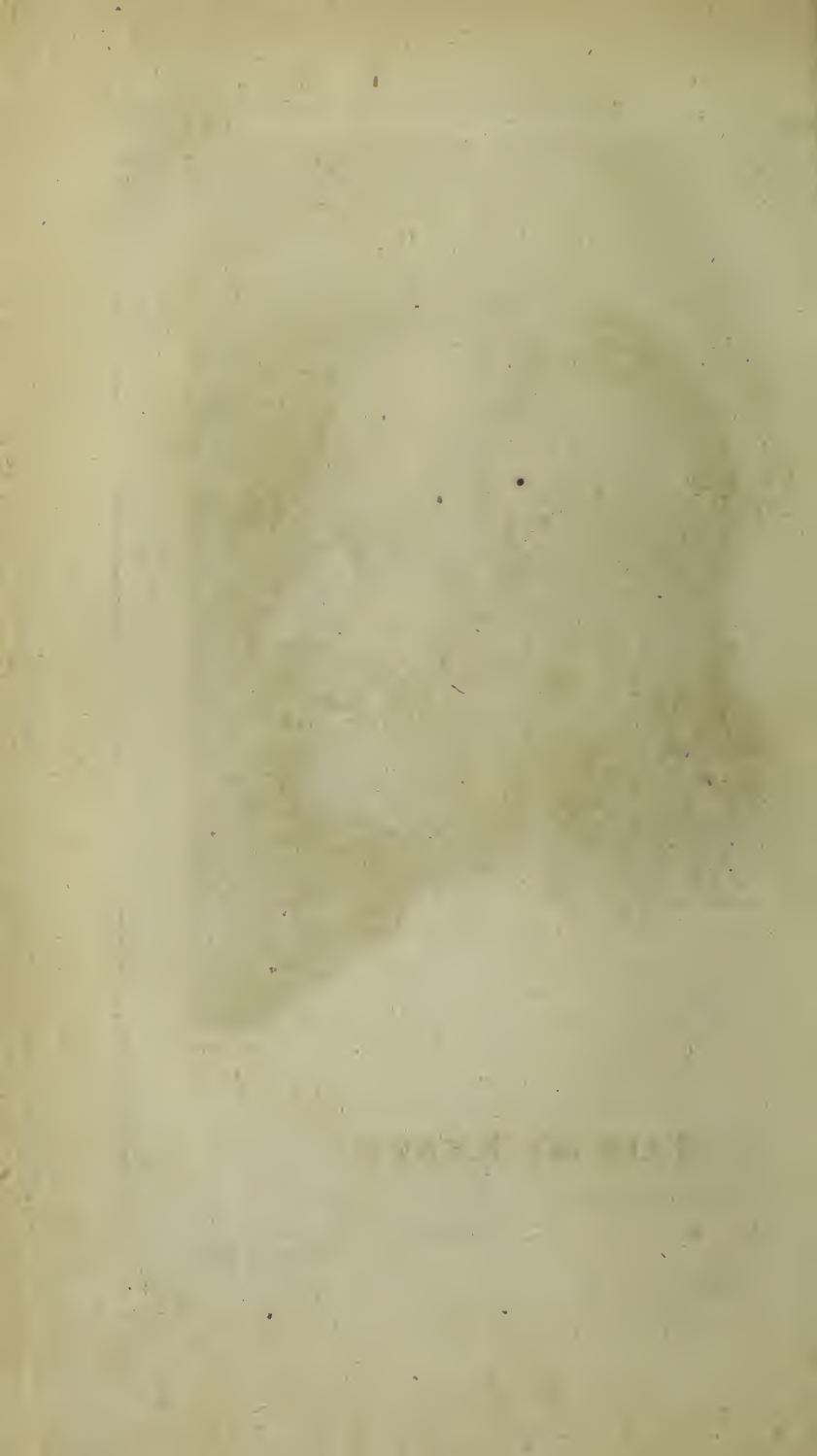
FACE OF A KNAVE—*See the Plate.*

That look, and that mouth, half open, plainly denote the spy, the man who is continually on the watch ; his thoughts wander from object to object, because he aims at making sure of his point, and is determined to arrive at it, all events. His long chin, somewhat pointed, or at least prominent to a great degree, conveys to the physiognomist the idea of a crafty, designing man, who will make a bad use of his skill and address, instead of employing them for the benefit of mankind. But the forehead and the nose announce so much capacity, so much reason, such a spirit of reflection, that, to consider them separately, you could expect nothing but good from them. The physiognomist who had not seen either the eye or the mouth, would say that those features belonged to an honest man. A man who knows the world would pronounce, on the first glance, that it is the face of a knave.—It is only upon the lips, or rather between the lips, that the depravity lurks. There are faces which roguery does not sensibly disfigure, because, carried to a certain degree, it always supposes a solid understanding ; and then it is only the abuse of an estimable faculty.



FACE of a KNAVE.

From Lavater.





Barlow sculp

A Portrait

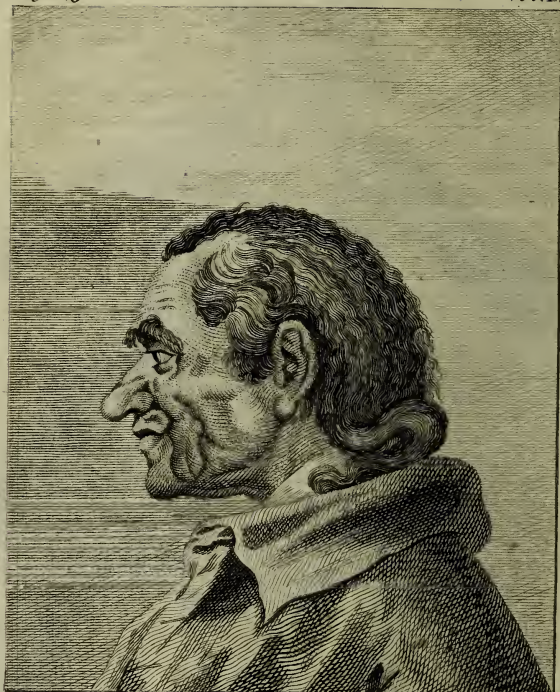
From Lavater.



A DRUNKEN MAN.

From Lavater

Barlow sculp.



Barlow. sculp.

Indolence and Drunkenness.

THIRD ADDITION.

INDOLENCE AND DRUNKENNESS—*See the Plate.*

Drunkenness, indolence, idleness, have disfigured this face. The nose at least was not thus formed by nature. That look, those lips, those wrinkles, express an impatient and unquenchable thirst. The whole face announces a man who wishes, with a total inability to perform; who feels as sensibly the craving of appetite, as the impotence of gratifying it. In the original, it is the look especially which must mark this desire ever disappointed and ever rekindled, which is at once the consequence and the indication of listlessness and debauchery.

FOURTH ADDITION.

DRUNKEN MAN—*See the Plate.*

The immoderate use of wine enervates and degrades the face, the figure—in short, the whole human frame.—Young man! behold vice, of whatever kind it be, under its real form; you need no more, to conceive a rooted aversion to it.

FIFTH ADDITION.

PORTRAIT—*See the Plate.*

The nose of this face is not that of an ordinary man; neither are the eyes ordinary, especially the right one, although it wants the character of greatness which marks the nose. Such eyes, however, and such a nose, promise great services in the cause of humanity

nity and religion, for they announce great things; and one would be tempted to expect a great deal from them: but the rest of the face corresponds not to the expectations which these had raised. Those gatherings above the nose, that half-open mouth, the irregularity and the imbecillity of the under-lip, mark an extreme listlessness, a debility of mind, an incapacity, which is seeking to conceal itself under the cloak of knavery and cunning.

SIXTH ADDITION.

FATHER AND SON—*See the Plate.*

Virtue, piety, patience, gentleness, resignation, and that experience which is the fruit of age, are all indicated in the physiognomy and attitude of the father; while that of the son betrays insensibility and insolence. Nothing is wanting to that impudent air, but a little more energy in the forehead and the nose: the under-lip and chin ought also to have advanced somewhat more; and the mouth is rather too good.

SEVENTH ADDITION.

MISER AND BRUTE—*See the Plates.*

One of these figures presents an image of the most brutal sensuality, the other that of the most sordid avarice. But the eye of the Miser ought to have been smaller, and deeper sunk in the head—although there be a great many sunk and small eyes which have nothing in common with avarice, and some large and prominent ones which indicate that passion. The upper part of the Miser's forehead would correspond more aptly with the character of the Sensualist, as his forehead would better suit the character of the miser.

EIGHTH



Barlow sculp

FATHER and SON.

From Lavater



THE MISER.

From Lavater.

Carton.culp





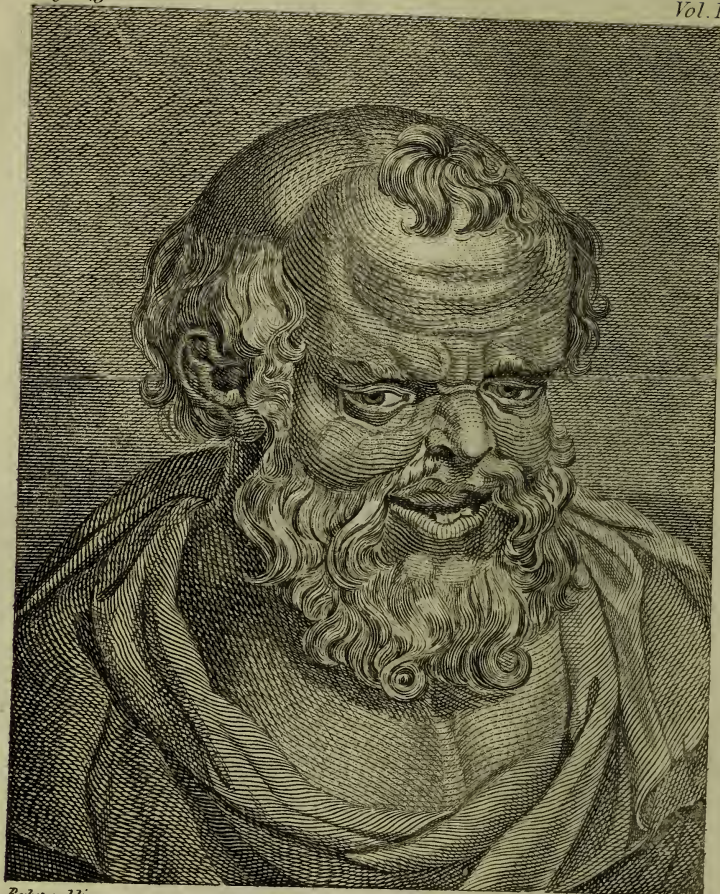
THE BRUTE.

From Lavater.



THE END OF THE WORLD





Rubens delin.

Barlow sculp.

DEMOCRITUS.

From Lavater.

EIGHTH ADDITION.

DEMOCRITUS—*See the Plate.*

Opposite is a Democritus after Rubens, painted from fancy. He is not the person whom the philosophers represent ‘ as a vast and ‘ penetrating spirit, a creative genius capable of every thing, the ‘ author of new discoveries, and the improver of those already made. ‘ This is not the man who had his eyes thrust or burnt out, as a ‘ security against the distraction of mind occasioned by external objects, that he might give himself wholly up to abstract speculations. ‘ Neither is he the declared enemy of sensuality and carnal pleasure.’ No; this is not the Democritus before us: it is the image of Democritus the Laugher, who

*Ridebat, quoties a limine moverat unum
Protuleratque pedem.*

Who grinn’d and grinn’d at every one he met.

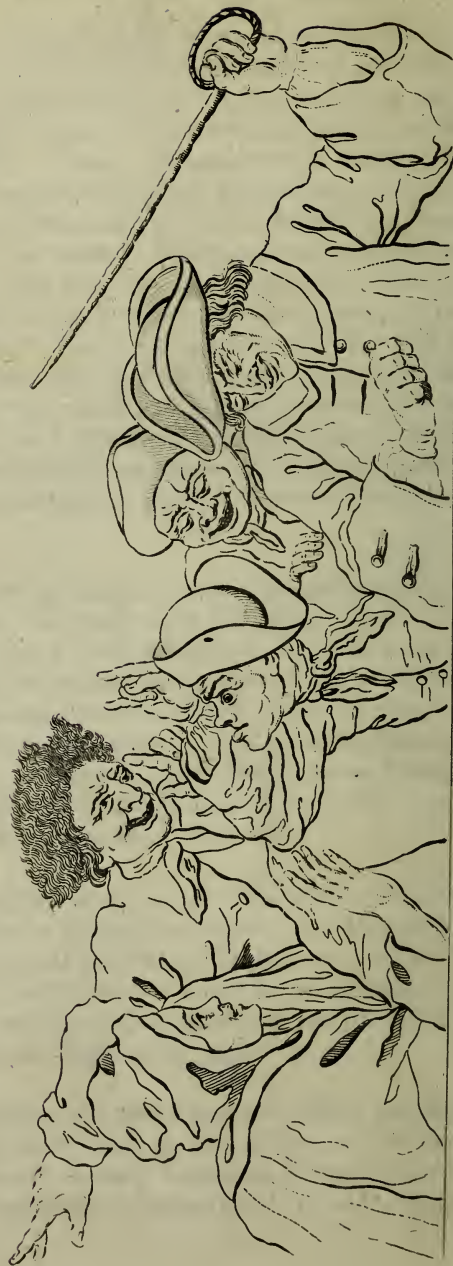
He who laughs continually, and at every thing, is not only a fool, but a wicked wretch; as he who is always crying, and at every thing, is a child, a changeling, or a hypocrite. The face of the perpetual laugher must be degraded, together with his mind, and become at length insupportable. The face of Democritus cannot have been originally that of an ordinary man. The form of the head, certainly, has nothing great: but supposing it to have a character of greatness, Democritus would have somewhat resembled Socrates.—But the sarcastic grin, so different from the heavenly smile of pity, from the smile of tenderness granting indulgence or giving salutary counsel; so different, alas! from the smile of beneficent humanity, from the ingenuous smile of innocence and cordiality—that contemptuous grin converted into habit, must inevitably disfigure a beautiful, much more a singular face. By little and little, all the traits of goodness, which nature denies to no face which she forms, even to the most de-

formed—in like manner as she forgets not to give eyes to those creatures whose sight is most contracted—by little and little, I say, these traits become deranged to such a degree, that they present nothing but a fatal mixture of humanity and inhumanity, of satisfaction and malice. Properly speaking, what is mockery, but joy excited by the defects, the quarrels, the misfortunes, of our neighbour? Is it possible that such a sentiment should either ennoble, or embellish the countenance? Mockery contracts the eyes, and gathers the skin round them into wrinkles, like those which may be observed on the faces of most fools; and are not they, for the most part, the masks of a grinning Democritus? Mockery puffs up the cheeks, and gives them a globular form, as may be seen in the portrait of La Mettrie; and what is still more remarkable, it imprints on the mouth, the most noble and expressive part of the face, so much irregularity and disproportion, that it is hardly possible, by means of great and repeated efforts, to restore to it gracefulness and symmetry.

The mouth of our Democritus cannot be considered as beautiful; it is observable, that its deformity is chiefly owing to a sneering humour, and that it would be still ugly, even were it not opened so wide. I doubt whether there be a face in the world, handsome or ugly, that mockery would not sensibly alter to the worse. I once traced the filhouette of a mocker; but no sooner did I shew it to the original, than he intreated another sitting: he was struck at once with the disagreeably harsh lines which disfigured the mouth, and endeavoured to mould it into a better form.

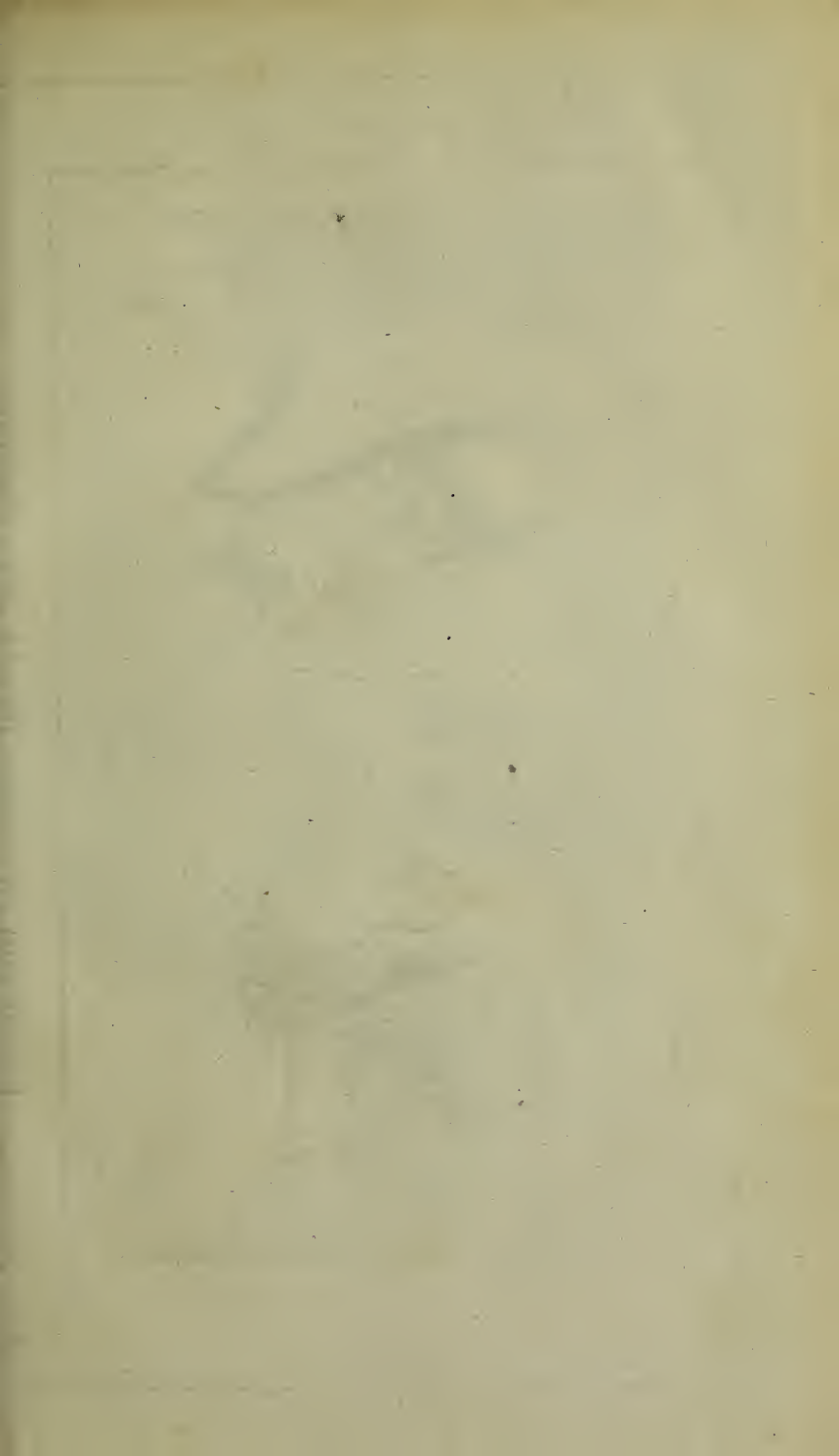
What Lessing says of the portrait of La Mettrie in his *Laocoon*, may be applied to mockers in general: ‘La Mettrie, who had himself painted and engraved as a Democritus, does not seem to laugh, except when you look at him for the first time. Observe him longer, and instead of the philosopher you find only a simpleton; he does not laugh, but he giggles.’

‘Certain passions, and certain degrees of passion, manifest themselves on the face by traits the most hideous; and the forced positions into which the body is distorted by them, efface entirely the beautiful contour of its natural state.’ To which I farther subjoin:



A GROUP after HOGARTH.

Vice makes a man so ugly as vice; nothing renders the countenance so hideous as villainy!





Christ and two other Heads after Holbein.



THE SNEERING CONTEMPT OF ENVY.

From Lavater.

join: That these lines will remain effaced for ever, if the heart be already engaged too deeply in some criminal pursuit.

The irregularity of the mouth opposite, is the effect of *The sneering and contempt of Envy.*

NINTH ADDITION.

CHRIST, AND TWO OTHER HEADS, AFTER HOLBEIN.

See the Plate.

This Christ, after Holbein, is one of the most ordinary that can possibly be imagined: the forehead presents nothing but a mixture of weakness and the meaner passions; the eye expresses sensuality; the nose announces a dull and contracted spirit; and the upper-lip indicates timidity.

A rage for projects, want of wisdom, and gross sensuality, have disfigured the second of these faces. And the third announces the highest degree of insensibility, cruelty the most barbarous, and a brutal sensuality.

TENTH ADDITION.

A GROUP AFTER HOGARTH—*See the Plate.*

In the opposite groupe, observe that unnatural wretch, with the infernal visage, insulting his supplicating mother: the predominant character on the three other villain-faces, though all disfigured by effrontery, is cunning, and ironical malignity.

Every face is a seal with this truth engraved on it: ' Nothing makes a man so ugly as vice ; nothing renders the countenance so hideous as villany.'

ELEVENTH ADDITION.

HORRIBLE FACE.—*See the Plate.*

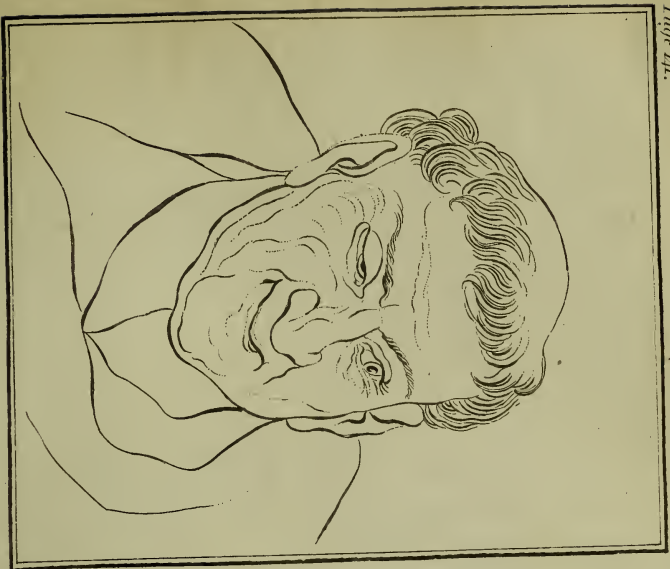
It is not virtue which that horrible face announces. Never could candour, or a noble simplicity, or cordiality, have fixed their residence there. The most fordid avarice, the most obdurate wickedness, the most abominable knavery, have deranged those eyes, have disfigured that mouth.

This face, I grant, was not much calculated to express a great deal of sensibility, even before it was degraded to the pitch we now see it: this degradation, however, is visibly the effect of perversity turned into habit, and become incorrigible.

TWELFTH ADDITION.

UNDEFINABLE PASSION.—*See the Plate.*

It remains that I make one very important observation. There are certain diabolical passions which are often imprinted on the physiognomy by a single little trait, clearly marked, it is true, but almost undefinable; while some other passions, much less hurtful to society and more excusable, have frequently expressions much more strongly marked, and more frightfully hideous. A violent fit of anger deranges the whole countenance; whereas the blackest envy, and even the most sanguinary hatred, have no other sign than a slight obliquity, or an almost imperceptible contraction of the lips.—See Face of a Knave, in Addition Second.



Horrible Face



Parlow's Study

Undefinable Pafision

From *Character*



Titian Pinx.

Barlow sculp.

Socrates.

LECTURE XV.

SOCRATES, CONSIDERED AS HIGHLY ILLUSTRATIVE OF PHYSIOGNOMY.

See the Plate.

THE celebrated decision of the Physionomist Zopyrus, relative to Socrates, ‘That he was stupid, brutal, a voluptuary and a ‘drunkard,’ has often been employed of late as an argument against the Science of Physiognomy; while, on the other hand, the answer of Socrates to his pupils, who ridiculed the skill of the pretended interpreter of physiognomies, has been adduced in support of it: ‘I was naturally inclined to all those vices; but, by the constant ‘practice of virtue, I have been so happy as to correct my faults, ‘and repress my irregular propensities.’

Now, let us suppose, the story to be as it is related, and then, inquire to what it amounts.

Without discrediting physiognomy in general, it is the discernment of Zopyrus, at most, that may be a little called in question. Suppose him to be mistaken—on the supposition that he had not paid sufficient attention to all the features, to all the excellencies of the physiognomy of Socrates; or that he had attended too much

to what was coarse and massy in it—what would ensue? Nothing at all to the disadvantage of the science which we are defending.

That physionomist who, in order to obtain respect for this science, should pretend, 'he never was mistaken,' would resemble the physician, who, in the view of establishing the infallibility of his art, should maintain, 'That no patient ever died under his hands.' To reject a science so capable of demonstration as Physiognomy—to reject it for no other reason, than that the physionomist has been once, or even a hundred times mistaken—is like rejecting the art of medicine, because there are ignorant quacks in the world, or because a patient dies under the hands of an able physician.

One thing is certain, that all antiquity is agreed in decrying the physiognomy of Socrates. It is also certain, that all his portraits, however different, have a striking resemblance in one respect—that they are all ugly. To this add, that Alcibiades, who was as well acquainted with Socrates as with the characteristics of beauty and deformity, said of him, 'That he resembled a Silenus*,' a comparison, probably, which referred to the general form of the face; and there can remain no more doubt respecting the ugliness ascribed to Socrates, considered altogether. All, however, are equally agreed, that he was the wisest and the best of men.

But is it then proved, 'That the wisest and best of men had the physiognomy of an idiot and a sensualist? or rather, 'That he had 'a physiognomy coarse, mean, disagreeable, and disgusting?'

Now, what reason can be assigned for such a striking contrast?

1. Socrates's deformity, attested universally, is a circumstance so singular and so very striking, that it has generally been considered as a kind of contradiction, an irregularity in nature. But I ask, whether this be a proof in favour of, or against physiognomy? The question may be decided in a moment; for the direct contrary was

* You can hardly, says Winkelmann, debase human nature more, than by representing it under the form of a Silenus.

expected:

expected: astonishment is expressed at finding no harmony between the exterior and the interior: and to what is this expectation, this astonishment, to be imputed?

2. Admitting this want of harmony to be such as it is represented, it would still be but a single exception to the general rule; and therefore would no more invalidate physiognomy, than a monster with twelve fingers would contradict the truth that 'Men are born with five fingers on each hand.' We are ready to grant then, that in this case there may be a very few exceptions, some sportings of nature, some errors of the press; but the language of human physiognomies is not a whit the less intelligible on that account—Do ten or twenty typographical errors in one large volume render it illegible?

3. 'Men whose character is strongly marked, who are full of energy, and whose powers exert themselves out of the common road, have usually, in their exterior taken together, something disagreeable, harsh and ambiguous; exceedingly different, owing to that very circumstance, from what the Greek, the artist, and the man of taste, denominate *beauty*. And unless one has studied and discovered the expression of such physiognomies, it is evident they must hurt the eye which looks for beauty only.' In this class the physiognomy of Socrates must be ranked.

4. The writer on Physiognomy cannot sufficiently inculcate the necessity of carefully distinguishing the dispositions from the display of them—the talents or faculties from their application and employment—the soft parts from the solid—the permanent from the moveable traits: and this, it would appear, was not observed in forming a judgment of the face of Socrates. Zopyrus and Alcibiades, Aristotle, and almost all the Physionomists I know, almost all the adversaries of Physiognomy—what do I say? I mean almost all its defenders—have overlooked this distinction. Hence it is possible, that the form of the face of Socrates may have appeared very ugly to inexperienced eyes, while perhaps the play of his physiognomy presented the features of a celestial beauty.

It is but too well known, that a man born with the best dispositions may abandon himself to wickedness ; and he who once appeared actuated wholly by vicious propensities, may become virtuous. Distinguished talents sometimes remain buried, while moderate parts, by dint of application, arrive at an astonishing degree of perfection.

When the natural dispositions have been singularly happy, but neglected, no one, except a very skilful observer, is capable of discovering them, when the face is in a state of rest. In like manner also, when the dispositions were of the number of those which are denominated bad, it requires the most experienced eye to perceive on the physionomy that they are corrected ; for the dispositions, the radical faculties of the man, are more easily discoverable in the form, in the solid parts and the permanent features—while their application or display is more distinguishable in the moveable and fugitive traits. Now he who attends only to these, without having made, as it too frequently happens, a particular study of the solid form of the face, and of the lineaments whose impression is permanent ; he, I say, after the example of Zopyrus, will discern in the physionomy of Socrates neither the goodness, and the true character of the natural dispositions, nor the amendment of what is apparently bad in them, and consequently he cannot fail to pronounce an erroneous decision. Let me elucidate this idea. Supposing the great dispositions of Socrates were especially expressed in the form of a face in other respects coarse and disagreeable—that this form, and these permanent features, never had been studied—and that the Grecian eye, eager only after beauty, suffered itself to be prejudiced by what was harsh, coarse and lumpish in them—supposing farther—and this remark can escape no one observer—that the amendment of what usually passes for bad in the disposition, becomes perceptible only at those moments when the face is in action ; and nothing more is wanting to occasion a mistake, and to sanction a prejudice unfavourable to physiognomy.

5. Hitherto I have spoken of good and bad dispositions ; but it is requisite for me to explain myself with greater precision on this subject. No one, properly speaking, brings into the world with him dispositions morally bad or morally good : in other words, men

are born neither vicious nor virtuous. They all begin with being infants; and then, one is neither wicked nor good—but innocent. Very few arrive at a high degree of virtue, and as few carry vice to excess. Almost all keep floating between the two extremes; and it might be affirmed, that man has not sufficient energy to attain a very extraordinary degree of either virtue or vice. But of all those beings which are born innocent, there is not one that is not as liable to sin, as to die. Not one among them is capable of setting himself free from either sin or death; for sin is nothing else but an appetite for sensual pleasures, the effect of which is agitation of soul, the debility, if not the extinction, of the bodily powers. In this sense, to mention it by the way, the doctrine of original sin, though an object of pleasantry in this philosophic age, has every character of evidence to the true philosopher, to the sage observer of nature.

To speak philosophically, that is, from experience; it is not the less true, that all men, on this account, without excepting even those who attain the highest degree of virtue or of vice, receive from nature only an irritability and faculties purely physical; they are impelled to act by instinct, to enjoy life, and to extend their existence: this instinct, considered in itself as a spring, is good, but in reality it is neither moral nor immoral. But if this irritability, and this power be such, that at sight of certain objects, and in particular circumstances, which are almost inevitable, they usually lead to sentiments and actions injurious to the repose and the happiness of mankind—if they be such that, in the actual order of society and of the world in general, evil only is to be expected from them—they may surely be denominated dispositions *morally bad*; and on the contrary, morally good, when there results from them more good than harm.

From general experience, it is certain, that wherever there are great energy and irritability, there are also produced the more powerful passions, most of which inspire reprehensible sentiments, and lead to actions morally bad. Helvetius says, ‘That the abuse of power is as inseparable from power, as the effect from the cause.’ This is equally true of every faculty a man possesses.

‘He who can do what he will, must will to do more than he ought.’

This then is the sense in which it may be said, ‘that the dispositions of a man are bad,’ which may also signify, ‘that they are excellent;’ for it is very possible to make a good use of that excess of energy which is commonly abused.

6. I will now apply what has been said of a portrait of Socrates, which is here submitted to the reader’s consideration.—To judge from this print, which is taken from Rubens, Socrates must certainly have possessed wonderful dispositions to become a great man. If the image have a resemblance, and I imagine the original must have been still better, Zopyrus was decidedly mistaken when he called him stupid; and Socrates was no less mistaken, if he wished to have it understood, that his natural dispositions were deficient in energy. It is possible, that a mind so luminous was sometimes involved in a cloud; but Zopyrus, or rather a real Physiognomist, accustomed to regulate his observations by the solid parts of the face, never ought to have said, indeed never could have said, ‘that Socrates was naturally stupid.’

Whoever could have sought, in the structure of that forehead, the seat of stupidity, and who believed they could perceive the signs of it in that vault, that eminence, those cavities; have never studied the conformation of the forehead; they have either never observed or compared human foreheads.

Whatever be the influence of a good or a bad education, of a favourable or an unfavourable situation, and though both the one and the other may contribute to render a man either virtuous or vicious, a forehead such as this is ever consistent with itself as to the form and principal character; and a real, or even a middling physiognomist, could not be mistaken in it. No! for that spacious vault is inhabited by a mind capable of dispelling the darkness of prejudice, and of even surmounting a host of obstacles. The promi-
nency of the bone of the eye, the eye-brows, the tension of the muscles between the eye-brows, the breadth of the ridge of the nose, the cavity which contains the eyes, the elevation of the eye-
ball—

ball—how expreffive, either confidered feparately or in their combination! how do they concur in denoting great intellectual difpofitions, even of faculties already perfectly unfolded, and arrived at full maturity!

What is the portrait before us, compared to that which the original muft have been?—Among a hundred portraits painted by able artifts, is there one which expreffes with fufficient accuracy the contours of the forehead? nay, produce the filhouette which gives them with fufficient correctnefs? How then are we to expect precifion in a print engraved after a twentieth, or perhaps a thirtieth copy!

It may, however, be faid, ‘That face has yet nothing of the noble fimplicity, of the amiable franknefs, for which the original was fo juftly admired. It is evident, that the eyes have something of deceit, and that you may fee in them, at the fame time, the expreffion of low fenfuality.’ Thefe obfervations are certainly applicable to the portrait I have prefented to the reader; but it is, firft, to be noticed, That a face fo energetic announces prodigious felf-government; and that fuch a man, by the exertion of his powers, may become what a thoufand others are, merely through a kind of impotency: and, fecond, that what the lines of the designer, and the ftrokes of the graver are unable to convey, is frequently expreffed by the countenance in a ftate of animation, and in a manner fo fenfible, that it is impoffible to be miftaken in it.

‘The moft beautiful forms of face are frequently fuch as conceal the greateft vices. It frequently happens alfo, that the vice is betrayed only by a fingle little trait; and to give the proper expreffion of this trait with the graver, is the more difficult, becaufe it is perceptible only when the face is in motion.’ This obfervation applies to faces as ugly, or rather as ftrongly marked, as energetic as that of our Socrates: the moft noble, the moft ftriking characters of wifdom and virtue, were expreffed on his phyfionomy only by little delicate traits, frequently tranfient, and moft of them incapable of being perceived, except at a particular inftant.

The best portraits of this kind of faces, whose resemblance strikes only by the boldness of the features, are in some sort a satire upon the original. The portrait now under examination, might easily have a sufficient resemblance in the eyes of the multitude, and nevertheless be a bitter satire upon that sage philosopher. To heighten strong features, and to omit the more delicate, is the usual method of professed satyrists, and of bad portrait-painters. Socrates, I am persuaded, was almost always painted thus; and his face, perhaps, produced on the first glance an effect similar to that of his portraits. What was massy or strongly marked in it, shocked or rather dazzled Grecian eyes, more accustomed to elegant forms, to such a degree, that they could not discover the *spirit* of his physiognomy: nor is it possible to doubt it, when it is evident they knew not how to form a judgment of what may be called the *body* of that physiognomy.

7. ‘The face before us—the true physiognomist will say—is at least as singular, as remarkable, as was the character of Socrates.’ This alone should create a presumption, ‘that, in the present case, it may still be possible to reconcile one’s self to the science of physiognomies.’ This, however, is not all, and we have already seen much more. I boldly affirm, That there are, in this physiognomy, features permanent, indelible, which denote greatness perfectly uncommon, firmness scarcely to be shaken, and that the whole, however indifferent some of the features may be, when taken separately, offers the impress of a character able to repel temptation.

I will now add a few particulars, to those observations already made, in favour of the portrait of Socrates after Rubens.

The upper part of the chin indicates strength of judgment; the lower, presents courage approaching to intrepidity. The short and thick nape of the neck is, according to the general idea adopted by all nations, the mark of an inflexible spirit, the expression of obstinacy. Let it not, however, be forgotten, that in portraits of a face of this nature, the omission of the more delicate and animated traits, joined to a trifling exaggeration of those that are coarse, while it leaves a general resemblance, it wholly destroys the true spirit of the character—shall we therefore be surprised at finding
some-

something incoherent in the face of Socrates, some features which promise a great deal, and others which are truly shocking?

Were it possible to appeal to the original, how easy would it be to convince ourselves of this! Those eyes, now so fixed, could we see them animated, would speak a very different language. With what glances of lightning would they penetrate the inmost soul, at the moments when the divine Socrates inculcated reverence of the Supreme Being, the hope of immortality, or, when he recommended modesty and simplicity!—Is it possible to entertain a doubt of it, possessing the slightest knowledge of human nature? Ye observers of man, I ask of you, would not that odious mouth, the drawing of which is demonstrably so wretched, have had, at the moment I allude to, a form infinitely different?

8. Let me, in this place, indulge myself in a short digressive complaint against modern artists.

Ye painters, sculptors, all who deal in the art of design, you generally overcharge what is already harsh by nature. In order to give a faithful copy, you seem, in preference, to chuse the fatal instant of heaviness and languor; you are eager to lay hold of that moment, because it is then easier to catch the resemblance, and to furnish the spectator with a subject of mirth or censure. Such copies, indeed, are almost always distinguishable, but they are never likenesses. Like satirical compositions, they find admirers among the superficial; but is it for such that the artist ought to employ his labours?

The imitation of beautiful nature is the immediate end that the artist should propose to himself, and he will be always sure of the hearty approbation of real connoisseurs. Those happy moments of the soul's true, or, as I may say, heavenly existence, when it sheds upon the face the lustre of divine serenity, where, I say, is the painter who either takes the trouble to look for them, or to watch their appearance? who is either disposed, or who is able, to convey them?

9. Socrates declared, 'that reflection and habits of exertion had corrected the vicious parts of his character;' and I think that even such a correction must have been perceptible in his face. But in what manner was that change expressed there? Imperceptible in the solid parts, it became more sensible in those which are moveable; but was most conspicuously remarkable in the *action* of the moveable parts, and in the *spirit* of the physiognomy, which the pencil, and much less the graver, can never attempt to reach. It is possible, however, after all, that Socrates might have retained some few traces of depravity, the expression of which must consequently have been discernible in his countenance.—Has not the wisest and the most enlightened of mortals, certain moments of error? Is the best of men at all times exempt from passion and from vice? Supposing his actions never to be criminal, can his heart be said to be always pure?—or is Socrates the only exception to the general rule?

All these considerations fairly attended to, let it be determined whether the face of Socrates, or the anecdote relating to it, be an argument for or against the Science of Physiognomies.

10. I have not the smallest difficulty in admitting, besides, that divine wisdom sometimes fixes its residence in simple vessels of clay, strikingly contemptible in the eyes of the world. It challenges the homage which is due to itself alone, and not to weak mortals; it suffers its beauty to be overlooked by the multitude, or even sometimes to become an object of insult, that the vessel may not exalt itself above a certain measure.

11. I never can admit that unfeigned reformation, an uniform and determined austerity of manners, a constancy proof against temptation, and the heroism of virtue, can exist, without painting themselves on the face, unless it be disfigured by voluntary contortions, or by accident. But to what purpose is all this reasoning upon a man, who is no longer among us, and who for so many ages has been numbered among the dead? To enjoy his presence but for a single moment, how decisive would that trifling period be! But let us choose a companion for him from among our contemporaries, and see which has reason on his side; the defender or the adversary of physiognomy.

Produce

Produce the wisest, nay the best, of men you are acquainted with, whose phyfionomy is that of an idiot, or even a villain. In the first place you will have to look for him a long while; and when you have at length found him, permit me to examine him according to the principles of this science; and if you are not constrained to confess, either, ‘that the person in question is not so wise and good as you thought,’ or else, ‘that you discover manifest signs of wisdom and goodness, which you had not till then observed,’ I cheerfully give up my cause as an indefensible one.

LECTURE XVI.

SOCRATES, CONTINUED.

EIGHT HEADS OF SOCRATES—*See the Plate.*

12. ALL these heads, which are copied after the antique, are apparently so many portraits of Socrates, tolerably like; and which prove that, to a particular degree, we may rely on the copies of a singular head, and that, nevertheless, there is room for mistrust. On the one hand, it may be affirmed, that these eight profiles have a striking resemblance to each other, and it is evident they are portraits of the same person: for in every one of them you may see the same bald head, the same hair, a flat nose, a cavity near the root of the nose, and something clumsy in the whole, considered together. On the other hand, if it be difficult to collect so many portraits of the same face, with such a resemblance as these have, an experienced eye will yet distinguish in them a sensible difference, as to expression.

The foreheads 1, 4, and 8, are more perpendicular than the other. There is not a single one of the eight that presents the forehead of an idiot, but these three are the least intelligent. The outline of the forehead and of the scull of figure 2, is that which announces



It is not comparison with faces already known, but a sentiment primitive, instantaneous, general, and perfectly well-founded, which determines every man who has eyes and common sense, to withhold his confidence and friendship from persons who resemble any one of these three faces. As to the names which are suitable to them, it is undoubtedly necessary, in order to make a proper application, to have studied and compared men; but their inflexible, avaricious, deceitful, and unfeeling character is perfectly sufficient, independent of names, to disgust at once the most exquisite sensibility, and, at the same time, the most perfect indifference.

Knipperdolling's portraits, who was a furious and sanguinary fanatic, and those of Storzenbecher, who was a famous pirate, indicate, almost instantaneously, characters harsh, ferocious, energetic, and unsusceptible of all kind affections. On approaching them, you fancy yourself transported into a gross atmosphere, where you difficultly breathe. Never should we be disposed to repose confidence in such countenances, from the mere love of the faces themselves, even though we had never seen any thing that resembled them, for not one thing which they possess invites us to communicate to them our necessities; nothing encourages us to expect consolation or assistance from them, or that they should take the slightest interest in what concerns us. Even the beard bears a character of sternness and inflexibility; and I could almost venture to affirm, that goodness never imprinted the smallest trace upon these visages! but wickedness is so strikingly marked there, that it is impossible to behold them without feeling either an emotion of aversion or terror.

The left eye of number 1, is strongly expressive of sensuality; the nose, of ability and haughty self-sufficiency; the mouth, of contempt, and assurance founded in the confidence of its own powers. In mouth *a*, drawn by the side of head 1, disdain, but without any impression of energy; and in mouth *a*, of figure 2, a mixture of contempt, levity, and indolence. Mouth 2, bears the mark of wickedness and imposture; the third, that of savageness.

WEAKNESS, INNOCENCE, AND GOODNESS.—*See the Plate.*

When weakness, innocence, and goodness are found united, as it is in the annexed profile, when modesty and humility thus bend the head, what heart but feels itself moved and attracted? Is any thing more necessary to convey a relish for that exalted pleasure of which our nature is capable, that of enjoying and communicating the kindest affections?

AUSTERITY, BLENDED WITH WIT AND ADDRESS.

See the Plate.

At first sight of the original of this portrait, there is hardly any one who, before he had spoken a single word, would not feel himself somehow uneasy, and under constraint by his presence alone. I think that face could never please on the first look; nor will it be regarded with satisfaction, even after we have discovered, by repeated observation, that in spite of the harshness of the whole together, the eye and the forehead might possibly indicate wit and address.

JUDAS ISCARIOT.—*See the Plate.*

‘He cared not for the poor. He was a thief, and had the bag, and bare what was put therein.’ St. John, c. 12. v. 6.

Had we never been told that this is the portrait of Judas Iscariot, after Holbein, had we never seen a face that bore the least resem-



Barlow sculp.

Weakness Innocence and Goodness.
From Laval.



THE UNIVERSITY OF CHICAGO PRESS



Barlow sculp.

Austerity blended with Wit and Address.

From Lavater.



THE FIRST. PART. OF THE HISTORY OF THE



Barlow sculp.

JUDAS ISCARIOT.

From Lavater.

He cared not for the poor; He was a Thief, and had the Bag, and bare what was put therein. S. John. CH. 12. v. 6.

announces most sense. The mouth of the same face and that of figure 4, denote most firmness; that of 3, most ingenuity. The contour of mouth 5, has something very sprightly in it, but it does not express so much genius as mouth 2. The 6th is less expressive. The 7th, accompanied with a look of attention, answers tacitly: and it has something more mischievous than the 8th.

LECTURE XVII.

A LEARNED GERMAN'S OBSERVATIONS ON PHYSIOGNOMY;
WITH REMARKS AND ADDITIONS BY MR. LAVATER.

‘ I AM as much convinced as the author of this work of the
‘ truth of physiognomy, of the significancy of each of the features
‘ which compose our figure; and it appears to me undoubtedly cer-
‘ tain, that the soul discovers itself through the veil that is spread
‘ over it, as the naked through the covering drapery.

‘ ——— Even in the outward shape
‘ Dawns the high expression of the mind.

‘ ‘Through universal nature every being is linked with another;
‘ every where we discover harmony, the relation of cause and
‘ effect; and in nothing is this relation more obvious, than between
‘ the exterior and interior of man. How many objects possess an
‘ influence over us! Our kindred, our natal soil, the sun which
‘ warms us, the nourishment which is assimilated with our sub-
‘ stance, the events of our life; all these contribute to form, to mo-
‘ dify the mind and the body; all leave upon both the one and the
‘ other a lasting impression; and the relation of the visible to the
‘ invisible is such, that, with a nose differing in the slightest de-
‘ gree,

‘gree, Cæsar would not have been the same Cæsar with whom we are acquainted.

‘Besides, when the soul is agitated, it penetrates as the moon in the spirits of Ossian *. Every passion has its peculiar language, which is the same all over the globe, and for the whole human race.’

Envy, from the rising of the sun to the place of his going down, never assumes the gracious air of benevolence—nor discontent the air of resignation. Patience is always the same—it is announced by the same signs; and the same holds good as to anger, to pride, and to every other passion.

‘Philoctetes, indeed, complains very differently from the slave chastised by his master, and the angels of Raphael smile much more nobly than the warlike angels of Rembrandt; but joy and grief, however various their shades, have each but one language proper to it; they act according to the same laws, upon the same muscles and nerves; and the more frequently the acts of passion are repeated, the more they become habitual and predominant, the more deeply are the corresponding traces imprinted. But the intellectual faculties, acquired talents, the degree of capacity, the kind of vocation, and employment for which one is qualified, are things more concealed from the eyes.’

This admitted, the expression once found, it is hardly possible to be mistaken in the objects which retrace it.

‘A good observer will easily discover the choleric man, the voluptuous, the discontented, the proud, the malignant, and the beneficent; but he will not be able, in like manner, to distinguish the philosopher, the poet, and the artist, nor to estimate the different faculties which severally characterise them; and much less still will he be able to indicate their particular sign or seat, and

* What the learned German means by this allusion is not perfectly intelligible.

‘to point out whether judgment be apparent in the bone of the eye, wit in the chin, and poetic genius in the contour of the lips.’

I hope, nevertheless, nay I believe, that before the present age shall have elapsed, the thing will become possible: I could venture to predict, though I am no Astrologer, that the ingenious author of these observations would himself admit this possibility, and realise my hopes, were he but to devote a single day to the examination and comparison of a well-chosen series of remarkable characters, taken either from nature, or from well drawn portraits.

He continues, ‘We feel certain emotions every time we meet a distinguished personage, and are all of us more or less experimental Physiognomists; we think we perceive in the look, the mien, the smile, the mechanism of the forehead, either cunning, or wit, or penetration. On seeing any one for the first time, we expect to find in him such or such a talent, such or such a species of capacity; we form a judgment of him from a confused sentiment; and when this last is exercised by frequent commerce with persons of all conditions, we can frequently guess with astonishing accuracy.’

‘Is this instinctive feeling? an internal sense with which we are furnished? or is it comparison? induction? a consequence drawn from a known character, and applied on the faith of some external resemblance to one unknown?’

‘Instinctive feeling is the buckler of fanatics and madmen; and though it may often be conformable to truth, is however neither the indication nor proof of it. Induction, on the contrary, is judgment founded on experience, and is the only method I would wish to follow in studying Physiognomy.’

‘I receive that stranger with a smiling countenance; I shun another with cold politeness, without being attracted or repelled by the signs of any passion:—but upon examining more attentively, I always discover certain traits which recal to my memory either one whom I love, or one whom I do not love.’

‘Chil-

‘ Children, I suppose, are affected by something similar, when
‘ you see them shrink from, or caress a stranger ; only they need
‘ fewer signs than we do: the colour of the clothes, the sound of
‘ the voice, frequently a motion hardly perceptible, is sufficient to
‘ make them recollect their parents, their nurse, or some other per-
‘ son whom they know.’

To consult nature, or daily experience, on this head, let us stop a moment. Our author is undoubtedly in the right: what he says frequently happens, more frequently perhaps than is generally imagined. I engage nevertheless to demonstrate, that both nature and art present an infinite number of traits and contours whose expression is intelligible to the most inexperienced observer, and which make an impression upon him, independent of all comparison with known objects. It is with physiognomies as with sounds, and with objects in general; some give us pleasure, while others hurt our feelings: I think it is unnecessary to look for the reason of these contrary impressions, any where but in the nature of man, in the organisation of our eyes and of our ears. Shew to a child who has never yet seen many objects, the expanded throat of a lion or a tiger, and the smiling countenance of a good man, and he will undoubtedly shudder at the sight of the one, and reply with a smile to the smile of the other; not however from a process of rational comparison, but from a sentiment natural and primitive: in like manner, he will listen with pleasure to an agreeable melody, while a discordant noise shall give him pain. In both these cases, reflection and comparison must be left entirely out of the question. But a few examples will place this truth in the clearest view imaginable.

LECTURE XVIII.

THE SUBJECT CONTINUED.

GROUP OF BUSTS.—*See the Plate.*

THESE faces produce not different effects by comparison on every one who looks at them, whether man or child ; no, the impression they make is sudden, and antecedent to all reasoning. There is no person whom these faces can please equally ; no one who thinks himself able to characterise them by an epithet equally applicable to them all. Every one, at the first glance, will find that which is in the middle, *a*, much more agreeable than *b*, the one on its right : the whole world surely will, without hesitation, prefer *c* to *d* ; and without making any comparison with other known faces, it is evident that you must not expect in *e*, *f*, and *g*, the same degree of good sense, of prudence, and of wisdom. If it were absolutely requisite to decide in favour of one of the three, a sentiment instantaneous, natural, and just, would give it to *f*.

THREE AVARICIOUS, DECEITFUL, AND UNFEELING CHARACTERS.—*See the Plate.*

These characters will never please any one, from the most skilful and experienced connoisseur down to the infant at the breast.



Group of Busts.



Avaricious, deceitful, and unfeeling Characters. From *Laughter*.



Goodness N°1.



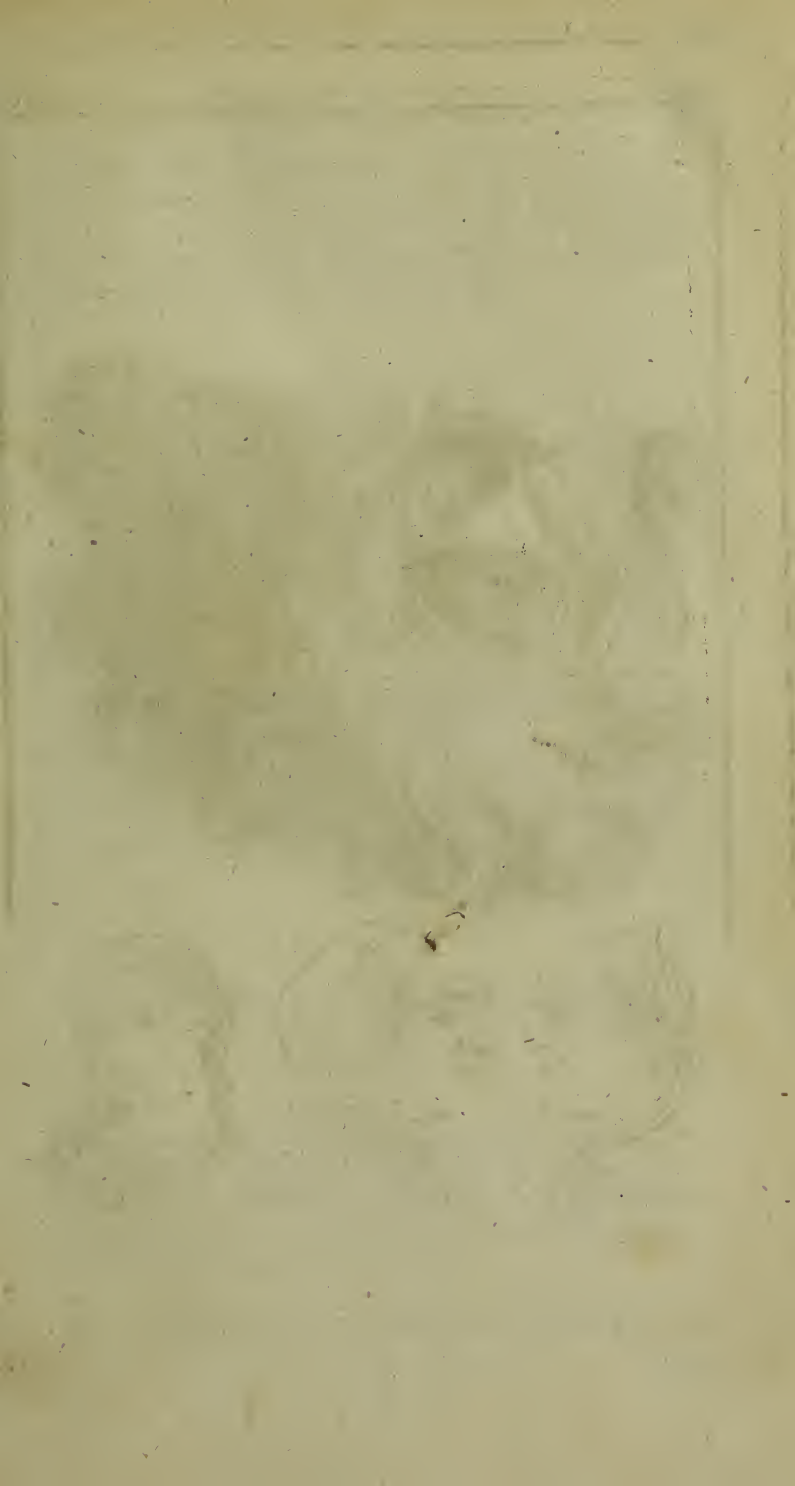
Atrociousness

From Lavater.



Goodness N°2.







resemblance to it, a primitive feeling would warn us at once to expect from it neither goodness, generosity, tenderness, or elevation of mind. The sordid Jew would excite our aversion, though we were able neither to compare him with any other, nor to give him a name. These are so many oracles of feeling.

MILDNESS, WISDOM, AND GOODNESS.—*See the Plate.*

Although the mouth is coarse and unfinished, and though the nice observer may feel offended at the interval which separates it from the nose, it will not bear comparison with that of Addition the Eighth.

In this sketch you will observe mildness blended with wisdom, a peaceful spirit, goodness that reflects—all these an attentive eye would distinguish here: a man in the smallest degree under the guidance of sentiment, would hasten away from the one, to stop and complacently admire the other.

THE WORTHY COUPLE—WITH SINCERITY.—*See the Plate.*

We are penetrated at sight of this couple by a consciousness of their worthiness. We are not here seduced by the charms of beauty; but sweetness of temper, good-humour, and the desire of obliging, speak plainly on these physiognomies, and their language goes instantaneously to the heart.

Cast but a single glance on the face of the young person at the

bottom of the Plate, though the drawing be a little defective, and you will be assured, by an internal sentiment, that you have no reason to be mistrustful of her.

STRIKING CONTRAST BETWEEN ATROCIOUSNESS AND GOODNESS.

See the Plate.

An immediate sentiment decides the character of these faces, so prodigiously different from one another. While the goodness observable in the one pleases us, we are as much shocked with the atrociousness discernible in the others.

LECTURE

LECTURE XIX.

THE PRECEDING SUBJECT CONCLUDED.

BY this time I presume, that it will not be disputed by any one, that Nature speaks immediately to Nature. The form speaks to the eye, just as cries and singing strike the ear. ‘Thus (continues our author) it is not the effect of physiognomical tact alone.’ (I readily grant that a second sentiment is associated with the first, and that as soon as we have the consciousness of this, a rational judgment is formed.) ‘Thus it is not the effect of tact alone, it is on the solid ground of reason, that, when I see a man who resembles Turenne, I suppose him a person of uncommon sagacity, calm and reflecting in tracing his plans, and ardent in the execution.

‘Had we begun some ages ago to study the human form, to class the characteristic features, to assort them according to their different shades, to fix by drawings the most remarkable inequalities, lines, and relations, to comment on each fragment; we should now have been in possession of the alphabet of human nature, an alphabet more voluminous than the Chinese, and we should have had only to consult it, in order to find an explanation of every face.

‘When I consider that the execution of such an elementary work is not absolutely impossible, I expect still greater effects from

‘it than Mr. Lavater himself. In that event, I figure to myself, a language so rich, so correct, that from a simple description in words it may be possible to trace a portrait; that a faithful representation of the mind will immediately indicate the contour of the body; that the physiognomist shall, by a kind of regeneration reanimate the great men whose memory ancient and modern Plutarchs have celebrated; and that it may be easy for him to sketch an ideal form for every employment in society.’

Nothing surely could be better expressed; and, whether the author be speaking in jest or in earnest, this is the very thing I dare to expect, in part, at least from the next age. This idea is by no means chimerical; and I purpose, in speaking of the lines of the physiognomy, to hazard some essays which shall have a tendency to realize it.

‘With such ideal representations the closets of princes will in future be furnished; and he who shall come to solicit an employment for which he is not fit, must without murmuring submit to a refusal, if it be evident that one of the features of his face* excludes him from the post which he solicits.’

You may laugh or smile, both friends and enemies of truth, it is not the less certain that the prediction must be accomplished.

‘I thus figure to myself a new world, from which error and fraud shall be for ever banished.’ And so they would, should belief in physiognomy become general, should all men have the power to become observers, did not the need of dissimulation continually invent new artifices, which mislead the physiognomist, at the first glance.

‘Afterward it remains to be inquired, whether we should be the happier for it?’ It is not to be doubted; but, on the other hand, the actual conflict of honesty and virtue against cunning and vice, produces a display of all the faculties of man, deifies

* See the Group of Busts, Lecture 19; the figures marked *b d. g.* would be undoubtedly excluded, on account of the nose only.

human nature, and raises it to that heaven from whence it derives its origin.

Our author continues, ' Truth must always avoid extremes. We may expect a great deal from the science of physiognomies; but, however, let us not require too much. I perceive myself assaulted still with a multitude of difficulties, some of which are very perplexing. Is it really true, that there are so many men who resemble each other? or, Is not this apparent resemblance frequently nothing more than a general impression, which vanishes on a more attentive examination—especially when we compare separately one feature with another? Does it never happen that one feature is in opposition to another? that a timid nose may be found placed between two eyes which announce courage?'

If I except extraordinary accidents, I do not recollect, that I ever observed contradictory features in the solid parts, or such as are susceptible of a well-marked outline; but I have often seen contradiction between the soft and solid parts—as also between the original form of the soft parts, and the state in which they appear at the time of examination. We may, for example, denominate the original form, that which a dead body preserves, which a violent disease has not extenuated.

' Farther, is it fully settled, That the resemblance of forms implies always that of minds? It is in families that the resemblance of faces is peculiarly striking, and yet you often remark in them very great difference of character. I have known twins so like, that they were frequently taken for one another, and who had not a single trait of conformity in their moral character.'

If that be strictly true, I hereby promise to renounce physiognomy; and to the person who shall convince me of it by pure reasoning, I promise a copy of this work, with a hundred physiognomical drawings. I do not wish to be the sole judge of my own cause; I will even venture to appeal to the decision of our author himself: let him choose three persons to examine the fact: if two of them hold with him, I have lost—we must, however, above all things, procure very exact silhouettes of those twin brothers. I declare upon my honour,
for

for my own part, that I never have discovered in any one instance the shadow of such contradiction.

• Finally, what are we to think of that croud of exceptions, which
• may be said to crush the rule ? I shall quote some of them from
• observations of my own. Look at Samuel Johnson : he has the
• air of a porter ; neither the look, nor a single trait about the mouth,
• announce a penetrating mind, a man versant in the sciences.’

So respectable an authority as that of our author ought perhaps to have constrained me to think, that, ‘ as *he* saw the object in this light, ‘ I must have been mistaken.’ But yet, in the course of more than six years experience, I have not met with a single example of this kind ? I have often, especially in the early periods of my physiognomical career, ascribed sense and genius to persons who possessed neither ; but never, I believe, did I take a man of sense for an idiot. It is so true, that the signs of genius are infallible and striking. After all these protestations, for which I have no voucher, except my own probity, I here present—

TWO HEADS OF JOHNSON.—*See the Plate opposite.*

The one on the left, drawn after the fourth copy perhaps, has the appearance of being very indifferently executed ; and yet, on my principles, that is to say, from observations which every one may repeat when he pleases, it bears the character of a profound thinker. Those eye-brows, forming two horizontal lines under a narrow forehead, that nose inclining downward, the contour of that closed mouth, the form of that chin, those half-opened eyes, that air of reflection—in a word, every feature presents, in my opinion, signs of sagacity and meditation.—The profile of the other figure is not less characteristic. Every thing there is in harmony, from the forehead to the chin.—Though nothing were seen of that face but the forehead,



From the original.

Dr. Johnson.
From the original.

head, or the eye, or the chin, in each of these features, taken separately, might be traced the expression of exquisite sense:—how much more is this discoverable in the combination of the whole!

Our author proceeds, ‘The Physiognomy of Hume was one of the most ordinary.’

This is the idea which has been generally formed of it; but have not I a right to suppose, that what is called the look, or play of the features, the usual object of most physiognomical observations and decisions, may have eclipsed the fundamental physiognomy, the contour and arch of the forehead, for example, to which few pay any attention!—This single circumstance accounts for the judgment which has been formed of Hume.

‘Churchill looks like a herdsman; Goldsmith had the air of a simpleton; and the inanimate look of Strange betrays nothing of the artist.’

That look, destitute of expression, is very common to great artists. But it is necessary to distinguish between the *artist* and the *man of genius*. Coldness is an appendage to the mere artist.

‘Would any one say, who knew not otherwise, that Wille, with so much fire, passed his life in drawing parallels?’

Much vivacity may be united with great coolness. I am confirmed in this by a variety of examples: and though it appears contradictory, it is not so. It is not common to find warmth in those who are lively, hasty, bold in enterprise, and expeditious in business: nothing can be more cool than this sort of people, unless you speak of them in their moments of vivacity. The stile and face of Wille have perfectly this character—that is, if the portrait I have seen of him in profile be a likeness.

‘We all know a painter, who excels in pleasing and graceful subjects, whom you would rather take for a stern judge, accustomed to pronounce the sentence of death.’ Now I comprehend, said I to myself, when his portrait was shewn me, why the pictures
of

of this celebrated painter are so little to my taste, why I find so little spirit in his most brilliant compositions.

‘ I have seen (continues our author) a criminal condemned to the wheel for the murder of his benefactor, and that monster had a face open and graceful like one of Guido’s angels. It would not be impossible to find in the galleys, heads of Regulus, and the physiognomy of Vestals in the house of correction.’ Partly from my own experience, I am able to affirm precisely the same thing. But, however detestable the passions may be which have tyrannized over those who present such contrasts, I still believe they acted upon characters not absolutely wicked. A man born with happy dispositions, whose organisation is delicate, and his fibres extremely irritable, may in certain moments suffer himself to plunge into atrocious crimes, which would make him pass in the eyes of the world for the most detestable of mankind. And yet it is possible he may be, at bottom, a much honefter and better man than an hundred others who pass for good, and who are incapable of the excesses which oblige us to condemn him. Who can be ignorant that, especially in persons delicately organised, the most exalted virtue frequently borders upon the most odious crimes * ?

‘ Shew me these persons, the author of the Essays on Physiognomy will reply; I will comment upon them, as I have done upon Sorcerers; for some little trait which was not at first perceived, will explain, perhaps, what had the appearance of an enigma.’

‘ But, following this method, shall we not find in the commentary many things that never existed in the text ?’

That might happen, without any intention on my part. I likewise admit, that with a good physiognomy it is possible to commit a bad action. But, on the one hand, that physiognomy will not be so good at the actual moment of guilt: on the other, the guilty person will always perform a hundred good actions for one that is bad.

* This observation does Mr. Lavater great credit.—Translator.

‘ They tell us to form a judgment of an unknown character from one we know ; but is it so easy to know man well, when he envelops himself in darkness, when he involves himself in contradictions, and is by turns directly the opposite of what he was ? How rarely do we find one of whom it may be said :

‘ ———— *qui*

‘ *Qualis ab incoepto processerit, et sibi constat !*

‘ He is uniform from first to last, and ever consistent with himself.’

This is an important truth, and contains a grand lesson for the Physiognomist.

‘ Did we know nothing of Augustus but his act of clemency to Cinna, nor of Cicero, but the history of his consulship, what men would they now appear to us ? What a majestic figure among queens was Elizabeth, and yet how degraded by playing the part of a superannuated coquette ! James II. was courageous in the field, but a dastard on the throne ! Monk, though the noble avenger of his sovereign, was a dastardly slave to his wife !—Algernon Sidney and Russell, both patriots worthy of ancient Rome in her splendour, were pensioners of France ! The father of philosophy, Bacon, was not an incorruptible judge !

‘ Facts such as these, communicate a kind of horror : one is tempted to fly from mankind, and to renounce all intercourse and friendship with them.

‘ If theseameleon-souls, then, be alternately noble and contemptible, without any change of the external form, to what end serves the form ?’—Why, it serves to shew what men *might* be, what they *ought* to be—just as the mien or air of the face indicates what they are at the moment of action. In a state of rest, the face declares the *quantum* of their powers, and the play of the features the use to which they put them. Sometimes, indeed, the expression of their weakness is, to the whole of their character, what the spots of the sun are with regard to that celestial luminary : the eye cannot discover them without the assistance of a telescope.

‘Are not our decisions, besides, too strongly tinged by the medium through which we are accustomed to view objects?’—Yes, surely. ‘Smellfungus sees every thing through a dim glass; another looks at all objects through a prism: many persons never contemplate virtue but in a convex mirror, and always apply the microscope to vice.’

Nothing could be better expressed than this; but the same case happens in every judgment pronounced on moral conduct: will it therefore be said, that there is no such thing as morals?

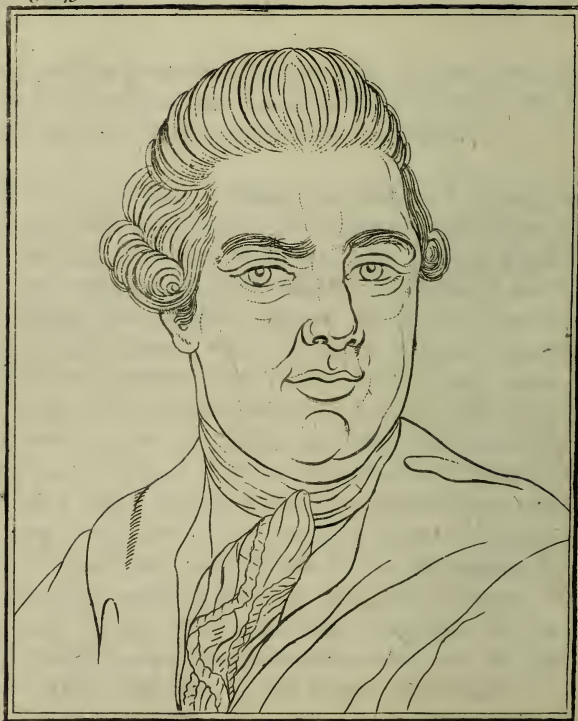
‘Swift, I am confident,’ continues our Author, ‘would have written a very different System of Physiognomy from Lavater.—What a rich fund of observation still remains! National Physiognomies, for example; all those families, so infinitely varied, which compose the numerous posterity of Adam. From the Esquimeau to the Greek, what a diversity of shade! Europe, Germany alone, presents varieties which cannot escape the observer. Heads which bear imprinted on them the form of government—for it is this which gives the finishing to our education. Republicans, proud of the laws which establish their security: haughty slaves, contented with the oppression they suffer, because they can oppress in their turn; the Greeks of the age of Pericles, and the Greeks under Hassan-Pacha; the Romans during the Republic, under the emperors, and under the popes; the English under Henry VIII. and under Cromwell; the pretended patriots Hamden, Pym and Vane;—these are the leading objects which have often, indeed always, struck me.’

These reflections, delivered with so much spirit and energy, have given me great pleasure. The Author, whom I have unintentionally offended, has a right to my most grateful acknowledgments, by permitting me to publish his observations. I should be glad frequently to hear objections made in the same spirit, and to receive information and advice expressed in the same tone.—Need I ask pardon of my readers for the present insertion? or rather, Have I not just reason to expect that most, if not all, of them will express a wish that I had many such to lay before them?

Opposite



THE LIFE OF



A Learned German ³³
From Lavater.

Opposite is a skeleton of the Author's face ; and, however imperfect the drawing, you may discover in it infallible marks of the spirit of observation. Particularly, I request you to remark that narrow and firm fore-head sloping back, and the great composure and energy of the whole.

LECTURE XX.

GENERAL REFLECTIONS ON THE OBJECTIONS WHICH HAVE BEEN ADVANCED AGAINST THE SCIENCE OF PHYSIOGNOMY.

I LONG deliberated, whether I should, in this first volume, examine the objections which have been made against the Science of Physiognomies. A few friends, whose judgment I much respect, advised me against it; but, when I considered every thing, I thought it fair to give every assistance in my power to those who are engaged in the search of truth, in order to extricate them from the embarrassment into which they are liable to be thrown by the objections which are every day repeated.

The objections, which may be made against the truth of the expression in the human features, are innumerable; but a great part of them seem to me of easy solution: others, on the contrary, present great difficulties to him who wishes to answer them; or rather, this answer is hitherto impossible. However, before I enter upon the detail, I shall establish some general observations, which, carefully weighed, will afford a solution to some of the difficulties.

Unanswerable objections may be raised against incontrovertible truths; objections of the same kind may be brought against the best attested facts, and yet their authenticity remain unshaken.

Except

Except mathematics, every science has its weak side ; why then should it seem strange, that the Science of Physiognomies, which is still in its infancy, presents some difficulty ?—To produce one example from a multitude, is it not undoubtedly certain, that the rays of light cross each other ? But who can answer all the objections which may be made to the possibility of the fact ? When any fact is to be examined, it is, in the first instance, of importance to canvass ‘ the reasons which make for it.’ One proof which demonstrates its existence, were it one only, outweighs ten thousand objections. The authority of a single positive witness, who, in respect of information and integrity, merits full confidence, is preferable to that of an infinity of evidence purely negative. Every objection to a certain truth is, properly speaking, only a negative witness. Though ten thousand persons should agree in saying, ‘ It is a thing I never observed ; I never had any ‘ experience of it ;’ what would it prove against the single testimony of an honest and reasonable man, who should affirm, ‘ I have observed it, and it depends only upon yourself to acquire the same ‘ experience ?’ It is wholly impossible to raise a solid objection to the evident existence of a fact. No power on earth can overturn what is a positive matter of fact ; it is impossible to produce against it another fact equally positive—and every objection must be merely negative.

I will now apply these principles to the Science of Physiognomy. Proofs incontestable of the real and self-evident significancy of the features of the human face, will effectually destroy a great number of objections, which it would perhaps be difficult to answer. First, it is necessary, therefore, to attend to what is positive and certain in the Science of Physiognomies ; and you will soon be enabled to answer many objections, or to pass over with contempt such as deserve no answer ; and there are many of these.

The attention paid to what is positive, to attach importance to it, is perhaps one of the marks of energy and firmness of character. A common or a superficial mind bestows little consideration on it, and adheres to negatives with inflexible obstinacy.

First, examine what you are, what the extent of your faculties, powers, and your acquired knowledge, before you once think of enquir-

enquiring what you are not, what you do not know, in what you are deficient, and what is beyond your power. Every human being, who wishes to become wise and happy, must follow this rule, and, if I may use the expression, identify himself by it. The real sage considers always in the first place, what is; the pretended sage, the pedant, enquires first what is wanting. The true philosopher begins with examining the positive proofs which support a fact—(I intreat the reader not to lose sight of the idea which I affix to this assertion)—while little minds devote their chief attention to the negative proofs which attack it. Such has always been, for example, the method of attack employed by infidels against Christianity. Granting the doctrine of the Gospel to be false—this mode of demonstrating its falsehood would not be the less inconsistent with the rules of equity and sound logic: as such, this method ought to be rejected, before we enter the lists with those who use it.

But the question to be resolved is, ‘Are the arguments which may be adduced in its favour too positive, too peremptory to be overthrown by the most plausible objections?’ For my part, I am as much convinced of it, as of my existence; and every impartial reader will be so too, by the time he has read my book without prejudice, if he has understanding and candour enough not to deny, ‘that eyes were given us to see, though there be in this world a great many eyes that do *not* see.’

The Literati of a certain order may, probably, cavil at this. They may quote upon me, after Reaumur, the female butterfly and the winged ant, to prove that it is possible to be mistaken in determining the final causes of a physical being. They may say, ‘Wings seem to be made for flying, and yet the insects mentioned do not fly: it is not certain, then, that wings were made for flying.—In the same manner, since there are beings which do not see, though they have eyes, it is not more certain that we have received eyes precisely for the purpose of seeing,’ &c. To objections of this sort I never will give a serious answer. No! I appeal to plain good sense. I observe ten or twenty persons, and find they have eyes, and the faculty of seeing when they open them to the light. Now, if these ten or twenty persons have not been pur-
posely

posely chosen; if they have been taken without choice from a multitude, it is probable that all beings like them are endowed with the sense of seeing, by means of the organ of the eye. This mode of reasoning is at least that of all ages and nations; and if it be just in this case, it must be so with respect to physiognomy.

It therefore appears to me, that the grand duty of the defender of this science is, to make it apparent, 'That ten, twenty, or thirty persons taken by chance from the multitude, have confessedly a physiognomical expression; that is to say, there is observable in them a decided relation between the internal faculties and the external form—just as it is observable that ten, twenty or thirty persons, taken by chance, see only by the assistance of their eyes.' The universality of physiognomical expression will be found as certainly established, when this fact is once demonstrated, as the following: 'The sense of seeing depends upon the eyes, since it is proved, that twenty or thirty persons, taken by chance, see by means of the eyes only.' From that small number I have an undoubted right to conclude the same thing of ten thousand others, whether I have seen them or not.

But, probably, I shall be told, 'Though this assertion might be proved with regard to certain features of the face, does it follow, that it holds good as to all of them?' I address myself to you, ye friends of truth: I think it does; and, if I am wrong, by you I will be corrected.

When I know that man sees by the eyes, and hears by the ears, and cannot, for a moment, doubt that these organs have a determinate and positive destination, I cannot think I am deducing a false consequence in admitting, That the other organs, and in general the other parts, which compose a whole so perfectly and so wonderfully regulated, have likewise their certain destination and their particular functions. This consequence would not be less just, even though I had not yet obtained the knowledge of the destination of some few of those parts.

I conceive myself capable of proving, to every man who possesses common sense, 'That, in every individual of the human race,
' some-

‘ something is to be seen whose signification is determinate, at least in certain circumstances; and the demonstration of this truth is as easy, perhaps, as it is to induce the weakest of mankind to comprehend, That some of the members of our body have their precise and determinate destination.’

Observe twenty or thirty persons collected indifferently. Look at them when they laugh or when they cry, and you will easily find a striking relation in the expression and manifestation of their joy and sorrow; some of their features will have obtained a kind of resemblance, which did not exist before they were thus thrown into the same state. Since, then, it is acknowledged that extreme joy and extreme sorrow have expressions by which they may be distinguished, and which differ as much from each other as joy and sorrow differ, must it not also be admitted, ‘ That a state of calmness has likewise its particular expression? This state visibly gives to the muscles next the eyes and lips a different situation.’ If this be allowed, as it respects the three states of joy, sorrow, and tranquillity, why not admit it likewise with respect to every other disposition of mind? For example, pride, humility, patience, generosity, &c. &c.

Consistent with invariable laws, a stone rises into the air when forcibly thrown upward; in subjection to the same laws, it falls back to the earth. And is it not by the same laws that it remains at rest, if no one puts it in motion?

Every thing in nature is either subject to laws, or every thing is exempted from them; all is effect and cause, or nothing is such.

These maxims, incontrovertible in themselves, ought to be among the first axioms of philosophy; and, their evidence once admitted, the science I defend is fortified against every possible objection, even against those to which no answer has yet been found; for, these being established, it is proved, ‘ That every face has certain features which characterise the mind, to the same pitch that eyes characterise the sense of seeing.’ But it will again be said, ‘ The signs of joy and sorrow, attention and inattention, being infinitely varied, how is it possible to establish invariable laws to im-
part

‘part the knowledge of them?’ Let those, who put this question, recollect, what variety is to be found in human eyes, and, indeed, in the eyes of all beings endowed with sight!—That there is an immense difference between the eye of the eagle and the mole, the eye of the elephant and the gnat! And yet, do not all eyes see, if unaffected by disease? The same difference exists between the ears, the limbs, and the legs; the ears are for hearing, and the legs are for walking.

If this difference, therefore, prevents not our considering them as the expressions, as the organs of seeing, hearing, and walking, why should we not employ the same mode of reasoning with respect to every trait and lineament of the human body? The signs which express the situations of mind which resemble each other, cannot be more various, than are the eyes, the ears, and the legs of all the beings which see, which hear, and walk; and yet it is not more difficult to discover and to determine what the signs of these situations have in common between them, than it is to discover and determine what is common to all eyes, all ears, &c. in beings who possess the faculty of seeing and hearing.

LECTURE XXI,

SOME PARTICULAR OBJECTIONS REFUTED.

OBJECTION I.

IT it has been said, ‘ That there are persons, who, without having suffered by sickness, without leading a life of debauchery, have always a pale and meagre appearance, and yet arrive at a very advanced age, who continue to enjoy, to the last, perfect health and vigour.’

REPLY.

To this I reply, that these cases are uncommon. There are always a thousand whose colour and air announce the constitution, for one whose external appearance leads you into a mistake. Besides, I presume, that these extraordinary cases generally proceed from impressions made upon the mother during her pregnancy.

‘ I shall quote (says a friend), among the mysteries which this subject presents to us, but a single class of phenomena—hereditary distempers. As to rickety and venereal complaints, which children do not feel till a certain age, the arthritis, the gout, they are examples too frequent to need to be mentioned; but Borelli speaks of two lads, who, without having received any hurt, both became lame at the age of fifteen, the era when their father became so by accident.’ But let us return to those pale and wan countenances alluded to in the objection. A fright, when a woman is pregnant, accounts, naturally enough I think, for the paleness

ness of the infant.—God only knows the secret laws of imagination, of the sympathy, or influence which have occasioned cases of this sort; but in general they may be considered as exceptions, of which the accidental causes are not difficult to be traced. Besides, who knows whether those very same persons would not have enjoyed still more perfect health, had it not been for the accidents in question? To what then amounts the objection? It no more disproves physiognomy, than the existence of dwarfs, giants, and some monsters, disproves the proportion and symmetry of the human body.

OBJECTION II.—The friend already quoted goes farther, and says, ‘I know a man of a very robust constitution, who, the hands excepted, has all the appearance of debility, and passes for feeble with those who are unacquainted with his real constitution.’

REPLY.—I should like to see that man; for I can hardly believe that the expression of vigour is sensible in his hands only. However, if it be so, his strength is apparent in at least one part of his body; and even supposing it had no expression whatever, you would still have but one exception—a single solitary example. I repeat it, I greatly distrust this observation: never did I see a robust man whom I could not discover to be such by various characters.

OBJECTION III.—‘Persons whose faces announced heroic bravery, have been seen among the first to fly in the day of battle.’

REPLY.—The less a man is, the greater he wishes to appear. But what air had these would be heroes?—Did they resemble the Hercules de Farnèse?—I very much doubt it: give us a drawing of them, let us view them. The physiognomist will say, perhaps at the second, if not at the first glance, *Quanta species!* Besides, it is possible that sickness, an accident, or the hypochondria, may decompose the most approved valour; and this very mixture will not escape the piercing eyes of the physiognomist.

OBJECTION IV.—‘There are persons of a very haughty demeanour, who exhibit no indications of pride in their conduct.’

REPLY.—It is possible to be proud, and yet to affect humility. Or else, education and commerce with the world may give a man the air of pride, whilst the heart is perfectly humble: but this inward humility pierces through the haughtiness of the exterior, as the rays of the sun dart through a transparent cloud; and that seemingly proud man would be humbler still, were his manner less austere.

OBJECTION V.—‘ We often see mechanics possessed of astonishing address, capable of executing the most delicate and highly finished pieces of work, with hands as awkward and clumsy as a hewer of wood, while the slender fingers of a woman are frequently incapable of all mechanical labour that requires any thing of delicacy.’

REPLY.—I should be very happy to see them placed close by each other, and then compare the one with the other. Most Naturalists agree in ascribing to the elephant an unwieldy figure, a stupid air, and heighten the contrast which is to be found between the address possessed by this animal, and his apparent, or rather pretended stupidity. But compare the elephant with the lamb, and let me ask you, which of the two, merely by the appearance of his bodily structure, proclaims the most address? It is not so much the mass which decides it, as the nature, the moveableness, the flexibility of the body, the nerves, the inward sensibility. Again, delicacy is one thing, and force another. Apelles would have drawn better with a piece of charcoal, than some miniature painters can with the finest pencil. The mechanic may join to clumsy organs a very acute genius, and, in that case, will execute much more delicately with a coarse hand, than an ordinary workman with the finest fingers. If nothing, however, in the face and exterior of the artist in question announces what he is, the example is certainly against me; but, in order to decide it accurately, are you strictly acquainted with all the indications of mechanical genius? Have you observed whether his eyes be clear, penetrating, sunk deep in the head; whether his look be quick, certain, and steady; whether the bone adjoining to the eye be prominent? Have you paid the utmost attention to the arch of his forehead, to the pliancy of his limbs, and whether they be delicate or massy? Have you, I
again

again repeat it, perceived, observed, estimated all this? It is very easy to say, 'That man has not the air of what he is:' but it remains to be enquired, '*Who* pronounces this decision?'

OBJECTION VI.—'We meet with very sprightly people whose faces have no meaning.'

REPLY.—This fact ought to be stated with a great deal more precision.

I confess, for my part, that all the mistakes I have made, originated in my observing inaccurately. Thus I always assigned the same seat to the signs of a quality; I used generally to look for them there only, and very often did not find them. For example; though I was thoroughly convinced that there did exist in such an individual an extraordinary degree of force, I had not sufficient skill to discover the seat of the indication of that force. Why? Because I thought of tracing it in a single feature only, or else in the whole face taken together. This mistake I fell into chiefly with respect to persons whose knowledge was circumscribed to one particular branch, and who otherwise passed for nothing extraordinary; to those also whose powers of mind were all directed in one current, toward one particular object; and to those, whose powers were as yet but feebly determined; or, to express myself more fully, who had not yet tried, or sufficiently exerted their powers. Several years ago I saw a great mathematician, the wonder of Europe, who at first glance, nay long after, appeared to have a very unmeaning face. I took a perfect likeness of him, and having occasion to examine the face minutely, I discovered a particular trait, which gave a characteristic expression to his look; and that very expression, a few years afterwards, I discovered in another man of science, very much inferior to the former, but yet a person of great merit, and whose face, in some respects not very expressive, seemed calculated to puzzle all my physiognomical skill. I have never found, since then, any one possessed of a similar look, who was not likewise endowed with some extraordinary quality or talent, however unmeaning his physiognomy might appear.

It is very clearly proved by these examples, that there is as much foundation for asserting as for denying, 'That a man may unite to
' a very

‘a very unpromising exterior, mental qualities altogether uncommon.’

I have had it asserted to me, as an objection, That Mr. d’Alembert has a mean look. It is impossible for me to say any thing about it, till I have seen him; but I know his profile engraved by Cochin, which is said to be much inferior to the original, and without mentioning several indications not easily to be characterised, it is certain that the forehead and a part of the nose are such as I have never seen belonging to any ordinary man.

OBJECTION VII.—‘There are, at least, persons of very contracted minds, whose physiognomy announces a good deal of spirit and fire.’

Yes; ’tis true, there are such persons daily to be met with. But my reply to this, and I am confident that it is well-founded, is, ‘That it is possible the natural dispositions may have been excellent, but that they may have been buried in inaction, or destroyed by the abuse of them.’ Energy is apparent—but what is it?—Why, ’tis power ill directed. Is it possible that a fire, consecrated to sensuality, should be subservient to the discovery and the propagation of truth? or, What is to be expected from a fire that emits no light? A flame that burns without an object?

I most seriously declare, that, among the many justly celebrated characters with whom I am contemporary (many of whom I have the unspeakable pleasure of being personally acquainted with, especially in Germany and Switzerland), there is not a single one in whom the degree of intelligence, sensibility, or genius, is not exactly marked in the features of the face, and particularly in the structure of the head. Surely, no being capable of observing needs to blush at being observed; for, proceeding from God, the creature has no reason to be ashamed of being created and formed such as it is. I hope, therefore, that persons of a manly character (for such only I write, and not for children) will not think me guilty of indiscretion, if, as a proof of what I have advanced, I here mention the names of certain illustrious personages now in life. Besides, this will furnish a fresh proof of the universality of physiognomical discernment;

cernment; for I am confident, I shall not be contradicted by any person who has the honour of knowing the great men whose names I take the liberty of inserting.

Suffer me to begin with you, respectable Bodmer!—Who does not perceive in his looks a mind original, natural, ingenious? Who does not discern in him the poet, the friend of youth?—This venerable old man is eighty-two years old.

Who perceives not in Gessner the amiable enthusiasm of an admirer of Nature, capable of painting and embellishing it? A man whose eye is as correct as his taste is exquisite?

It can never be said, in any sense, of Mendelssohn (author of *Phedon*), that he was born to be a wrestler; but is it possible to overlook his uncommon discernment, his vast and luminous mind?

Who discerns not in Zimmermann (physician to the king of Great Britain at Hanover), the most uncommon assemblage of delicacy and energy; a profound acquaintance (under the veil of philosophic satire) with human nature; the warmth of sentiment joined to the calm of reason, and gravity blended with gaiety?

Is it possible not to distinguish, in Spalding (one of the most celebrated preachers at Berlin, author of a work entitled ‘*The Destination of Man*’), the profound thinker, the man of modesty, but of firmness in his principles, a writer full of sweetness, elegance, and manly sensibility?

In Basedow (author of several Treatises on Education), an observer profound, active, indefatigable, ever true to reason?

Let me ask those who have seen Sulzer, Haller, Lambert, was it possible to look at them, observe them, compare them, without reading on their foreheads these characters sensibly traced by the finger of God himself: ‘Where shall you see their like again?’

Look in the highest ranks of society, and the same examples may be traced; for instance, who perceives not in Charles duke of Württemberg

temberg a creative spirit, prompt to invent, execute, and—what seems to be rarely separated from it—equally prompt to destroy?

In Frederic, king of Prussia, a genius which undertakes, conducts, accomplishes whatever he will; unshaken firmness; a precision which forces itself on your notice in his conversation, his writings, and, indeed, in all his actions.

I must go yet farther. Among all the good portraits of remarkable personages which have been submitted to my view (and what collections have I made!) I do not remember having seen one that did not bear self-evident marks of greatness. However, as examples, I shall produce only the following names: 'Charles XII. ' Louis XIV. Turenne, Sully, Polignac, Montesquieu, Voltaire, ' Diderot, Newton, Clarke, Maupertuis, Pope, Locke, Swift, ' Lessing, &c.'

I verily believe that the expression of this character of greatness is to be found in every silhouette; I could produce several which would oblige every experienced observer to adopt this opinion.

ADDITION A.

See the two Plates of ANTIQUES annexed.

THE Antiques engraved on these plates are bad copies of sixteen celebrated heads, or rather they present sixteen caricatures; yet there is not one of them whose physiognomy is wholly mean; and should we happen to meet a face of this kind, we may be certain of having found something extraordinary.

1. In the head of Cicero, and in every one that resembles it, there is, beyond dispute, a very uncommon serenity, a great exuberance of ideas, and a wonderful facility of expressing them. It appears particularly, and in a very striking manner, in the forehead.

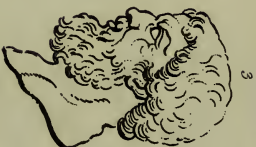
2. Socrates,



Cicero



Socrates



Thales



Hippocrates



Archimedes



Plato



Xenocrates



Porphyry



9

Valerius Publicola



10

Homer



11

L. Junius Brutus



12

M. Jun. Brutus



13

Germanicus



14

Tiber



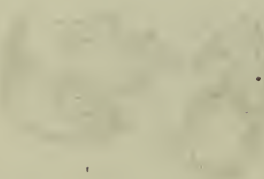
15

Antonin. Pius



16

M. Aurelius



2. Socrates. If the eye had not been placed too near the nose (by a mistake in the drawing), this head would contradict all that has been asserted with respect to the want of expression in the physiognomy of Socrates, or the deficiency of harmony between his face and his mind.

3. Thales. This face announces a firmness not to be shaken, a force perfectly homogeneous.

4. Hippocrates. A calm observer, endowed with a solid understanding and great serenity of mind.

5. Archytas. More serious, firm, profound, attentive, and reflecting, than Hippocrates.

6. Plato. Here the artist has failed in conveying the delicacy of the original. However, let me see a face like this, with such a forehead, such a nose, with that determined look (though the eye be too much lengthened in the copy), that does not express an acute sense of the honourable and the beautiful.

7. Xenocrates. The drawing of the outline is timid and incorrect; that of the eye, in particular, is wretched. Notwithstanding, you read on that face a character of attention, the talent of marking what is said, and that of comprehending it with ease.

8. Portius Cato. In the harmony and homogeneity of that face I discover, particularly in the mouth, the expression of liberty and tranquillity.

9. Valerius Publicola. The drawing is slovenly; the eye is contemptible. The face indicates only an intelligent mind, eloquence, and ability in the management of public business.

10. Homer. This face, however different from the other portraits we have of Homer, is well executed; its expression, were it only that of the nose, is so sublime, that it can comport only with the sublimity of the genius of the Father of Poets.

11. Lucius Junius Brutus. This head is worse drawn than any of the rest: it exhibits a disagreeable phyſionomy, in which you cannot trace a ſingle indication of tenderneſs and ſenſibility; nevertheless, you may diſtinguiſh, even in that wretched caricature, particularly in the lower part of the face, evident marks of an uncommon character.

12. Marcus Junius Brutus. The tip of the noſe preſents ſomething below mediocrity: but in the forehead, and the whole form of the head, the great man is very diſcernible.

13. Germanicus. The mouth wants expreſſion: all the reſt proclaims a great and exalted character.

14. Titus. The drawing of the eye, the mouth, and the noſtril, is intolerable; but the forehead and the noſe diſtinctly announce this to be the phyſionomy of Titus.

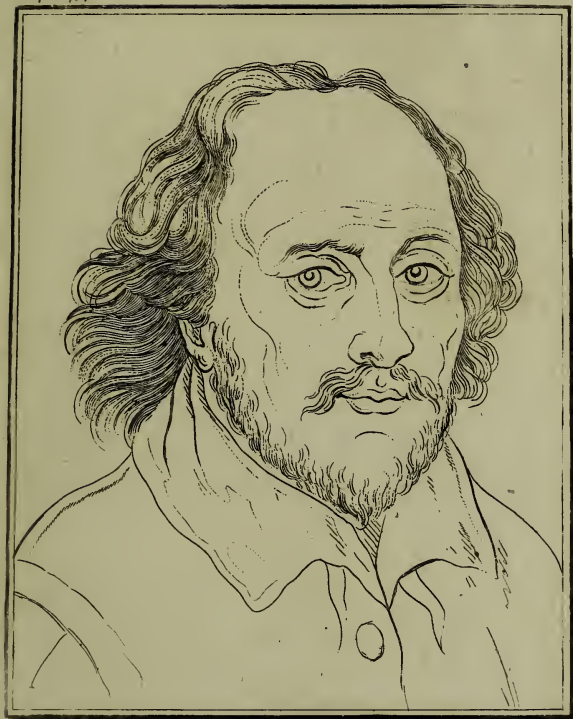
15. Antoninus Pius. Spite of the defects of this copy, the forehead preſerves the impreſs of exquisite judgment and ſtoical firmneſs.

16. Marcus Aurelius. There is ſomething celeſtial in the eye; and you may diſtinguiſh, in the contour of the profile from the root of the noſe, the expreſſion of profound ſenſe, a character of wiſdom and probity.

ADDITION B.

See Heads of SHAKESPEAR, L. STERNE, S. CLARKE.

Here are three faces, or rather masks of three ſingular faces, which will ever preſerve the diſtinctive character of their originals, place them in what ſituation you will; nay, were they even diſfigured by grimaces. The vaſt and powerful genius of Shakeſpear, ſo prompt



Shakespeare

From Lavater.



Barlow Jr.

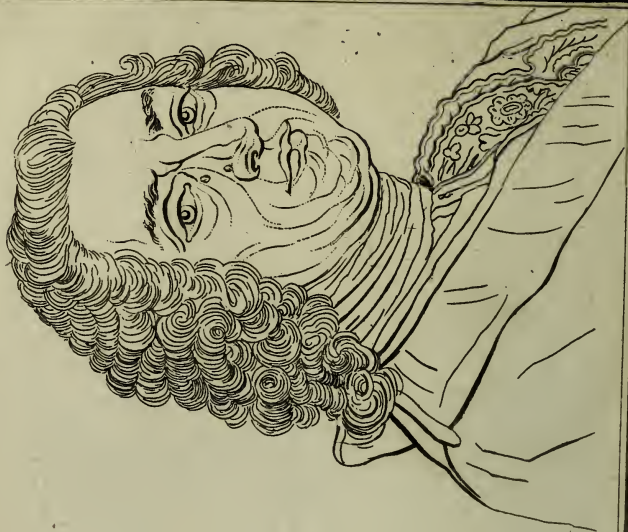
L. Sterne.

S. Clarke.

From *Laurels*.







Wren. — See p. 197

D'Argenson.

Frontispiece.

prompt to penetrate, to seize every thing—that commanding genius is reproduced in characters perfectly legible in each of the four parts of the face, in the forehead, eyes, nose, and mouth.

You discover the arch, satirical Sterne, the shrewd and exquisite observer, more limited in his object, but for that very reason more profound; you discover him in the eyes, in the space which separates them, in the nose, and in the mouth.

On examining the third, what calmness, what powers of reason are discernible, both in the form of the face, and the proportion of the features! notwithstanding, however, this copy of Clarke is, in other respects, very faulty.

ADDITION C.

See Head of D'ARGENSON.

This drawing, and most of those representing the heads of French Literati (introduced in the course of the work), can hardly pass for portraits—so much the better for physiognomy. These lines and these contours, however inanimated they appear, have nevertheless a character which cannot escape the observer. Abstracted from the air of the face, or the momentaneous expression of his features—I mention this once for all—do not these bushy eyebrows, the interval between them, the form of the eyes and nose, sufficiently portray the great man? How clearly does this character of greatness manifest itself also in the combination of the features!

ADDITION D.

See Heads of VOISIN, HENAULT.

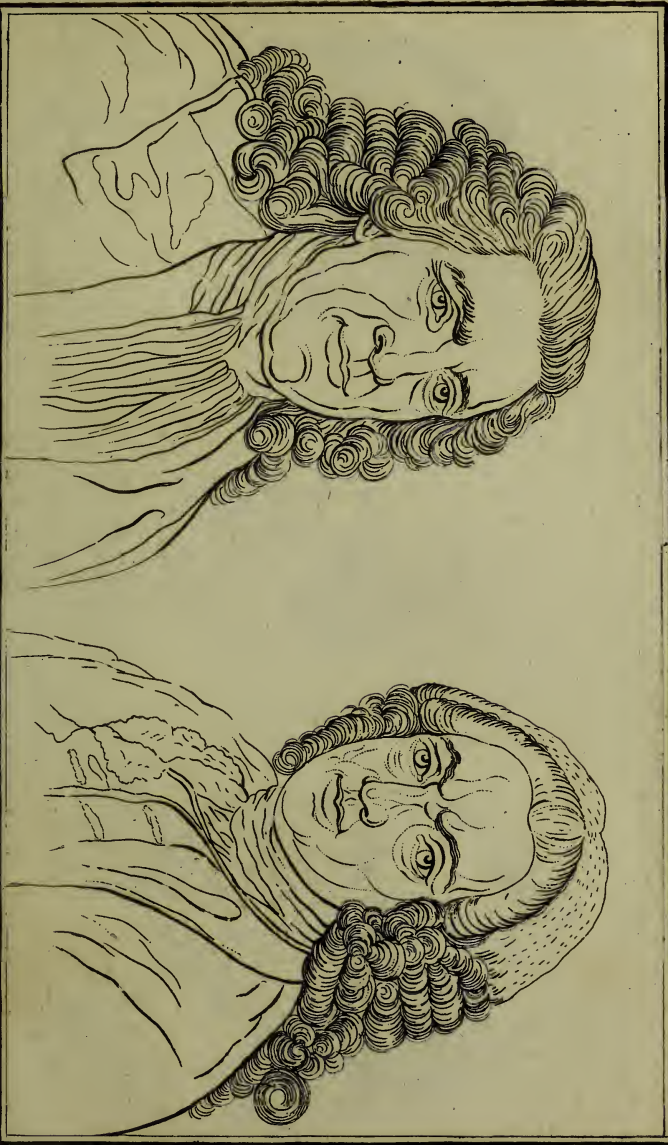
These two heads, with respect to greatness, are inferior to the last; yet, both have a strong marked character. Who is there that cannot discover at once, the Anacreontic Poet from the reflecting, grave, and profound author? What acuteness in the right eye of Voisin, and what candour in the nose and mouth! How amazingly striking is the contrast between the chubby and voluptuous face of the one, and the countenance of the other, whose features are so distinctly marked, and bear such a character of wisdom?

ADDITION E.

See Heads of DE MASLE, HOWARD, URFEIUS, TURENNE, SHAKESPEAR.

In the first of these faces it would have been sufficient to have given the resemblance of the eyebrows, nose, and mouth; in the second, that of the forehead and nose; in the third, correct in the forehead; and in the fourth, to have been exact in the eyes, eyebrows, nose, and mouth; in order to preserve in all, notwithstanding the incorrectness of the design, that character of greatness which so justly belongs to them.

In the small profile of Shakespear, the experienced observer will discover a great deal of expression, particularly in the eye and the forehead.

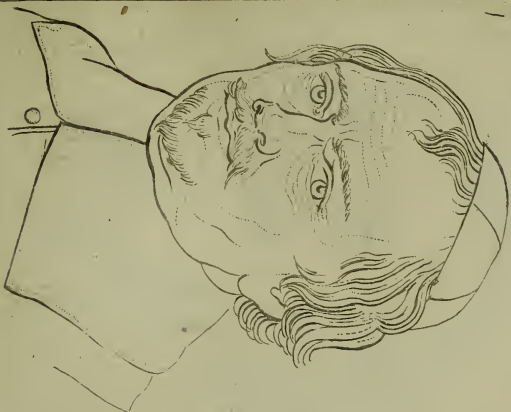


Voisin

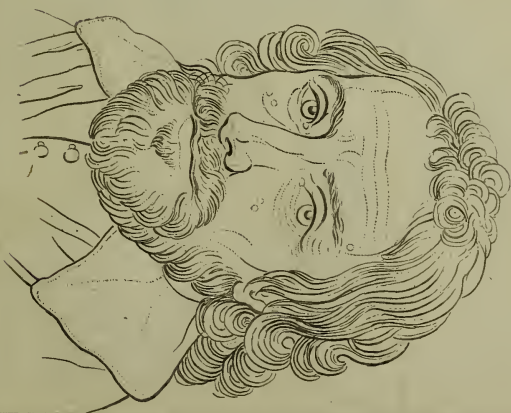
Henault

From London.



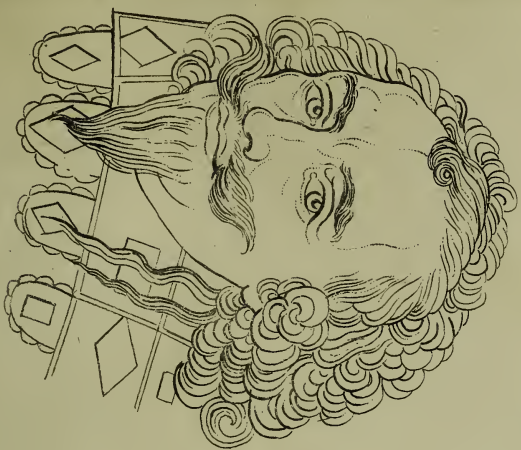


Shakespear.



De Mafle.

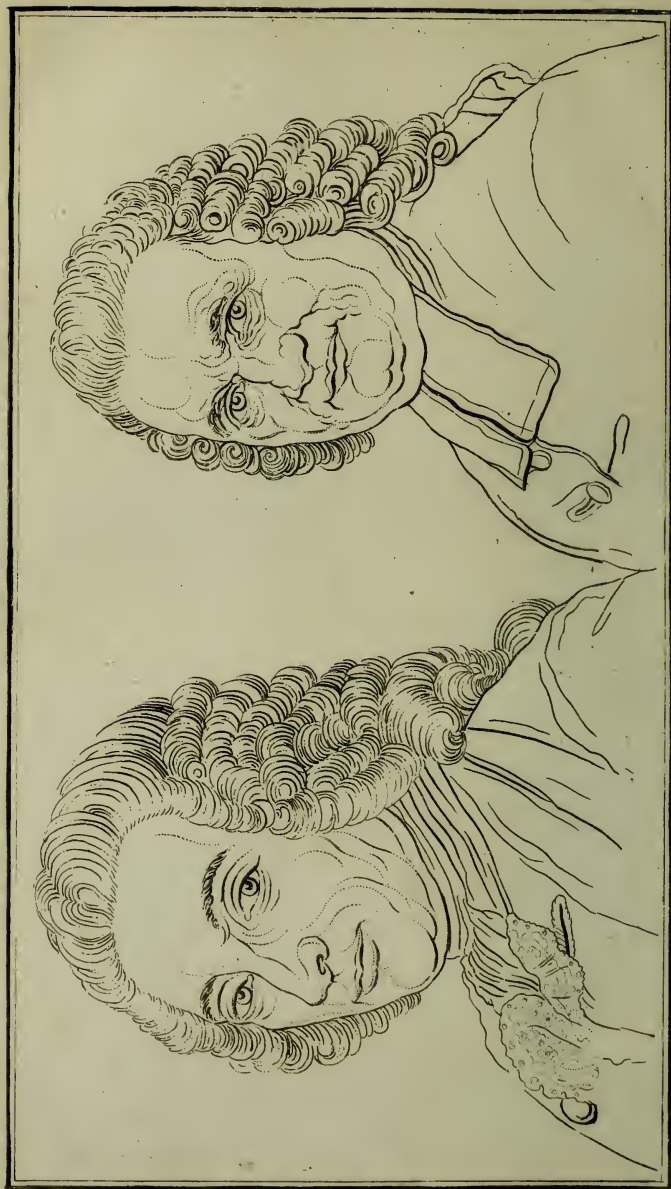
Howard.



Urfeus.

Turenne.





Moncrief.

Spalding.

ADDITION F.

See Head of WREN.

This is the mask, or rather the inanimate form of the face, of the celebrated Wren, the great English architect. Were it possible to find in the whole world, a man who had such eyes, with that forehead, nose, mouth, and chin, without his being endowed by Nature with some extraordinary talent, I for ever renounce the Science of Phylionomies.

ADDITION G.

See Head of MONCRIEF.

This copy does not possess the grace of the original; yet, however, you may distinguish in the form of the forehead, in the extremity of the bone above the right eye, in the obliquity and the tip of the nose, an expression of taste and delicacy. It must also be allowed, that Nature, in forming that face, intended a higher destination than the productions of mere amusement.

ADDITION H.

See Head of SPALDING.

Here, at the first view, a luminous mind is distinguishable. The forehead contains solid and correct ideas; the eye penetrates through

through the surface of objects; round the mouth there is an expression of taste and elegance, and over the whole face is discernible the marks of prudence and ability. The horizontal position of the eyes, nose, and mouth, and the proportion of the whole in general, fully conveys the tranquillity and confidence of a firm and steady mind.

ADDITION I.

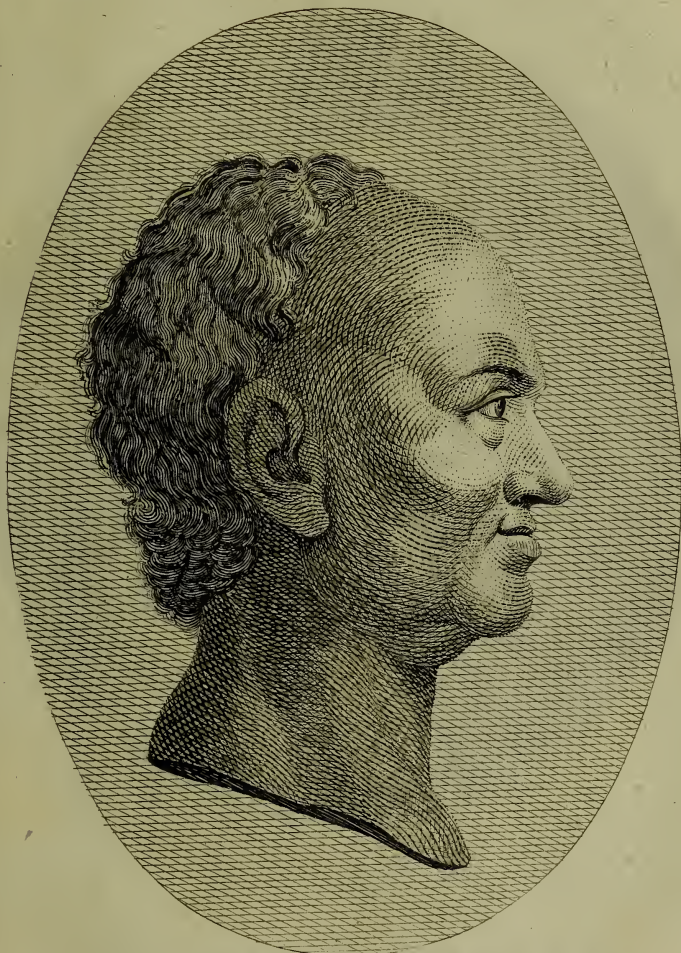
See the same Face in Profile.

You will observe, this is the same face in profile; with this essential defect, that the contours are flattened, and the features, which ought to be prominent, rounded off. The forehead indicates a thinker who embraces a vast field; the eye conveys a sweet sensibility, and the man of taste is conspicuous in the nose and mouth. The drawing of the nostril, however, is defective; it is too small, and the trait which forms it is poorly marked.

ADDITION K.

See Head of ANTHONY TRIEST.

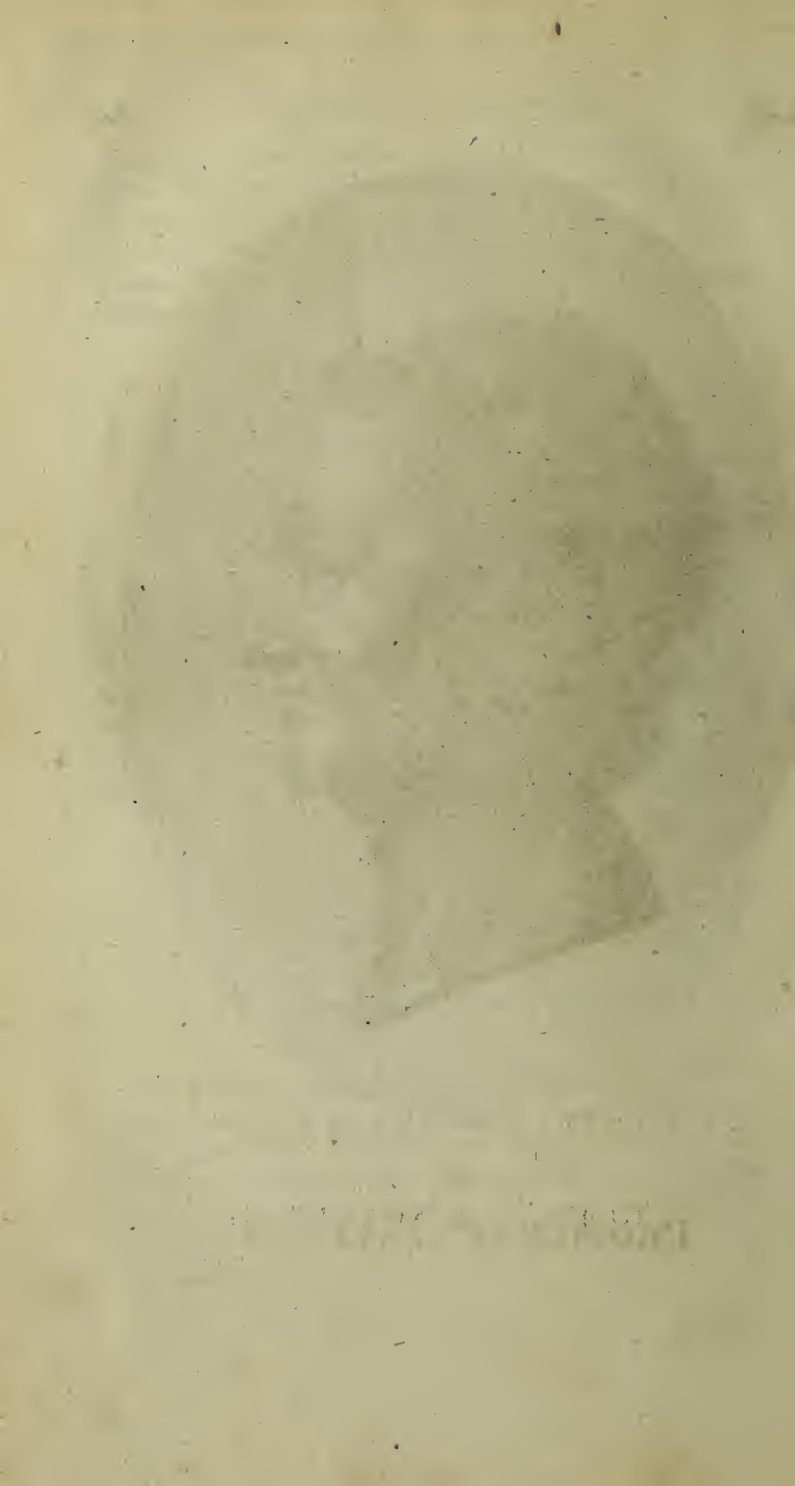
This portrait of Anthony Triest, after the manner of Vandyke, is one of the most speaking portraits I ever remember to have seen. The forehead is not sufficiently characteristic. The eyes, nose, and mouth, have the impress of reflection, wisdom, and fortitude. The spirit which animates that face, seems calculated for politics rather than metaphysics.



Barlow sculp.

PROFILE of SPALDING.

From Lavalier.





ANTHONY TRIEST.

From Lavater.



ADDITION L.

*See the Plate, representing TRUTH, PRECISION, HARMONY,
CALMNESS, and EXPRESSION.*

This face is full of truth, precision, harmony, calmness, and expression. To whom could that be a matter of indifference ; or who, after having once seen it, could say, ‘ Do you discover the great man there ? Is not that one of the faces which you meet with every day of your life ? ’

ADDITION M.

CHARLES XII. of Sweden.—*See the Plate.*

No one can say, on viewing this portrait, ‘ There is an ordinary face ! ’ You may perceive in it that open, honest, bold character, that firm, unshaken mind, filled with the consciousness of its own strength. But the nose is evidently too large ; the nostril has been shamefully unattended to. Though the drawing wants correctness, the mouth absolutely speaks. It is far removed from every species of timidity and affectation. What an air of majesty in all the lower part of the face ! The artist, it is true, as the work was ideal, thought himself obliged to soften that harsh and inflexible character ; but still you find it in the whole, when taken together, especially in the eyebrows, and their relation to the nose. That forehead has not been furrowed by the intrigues of the Cabinet ; it delights not over plans conceived in cold blood, and stops not calmly to weigh the reasons on both sides ; it is open, manly, active, impatient for action, without wasting time in wordy ceremony.

LAST ADDITION.

See the Portrait of the Great SFORZIA.

It is very easy for any one to perceive the defects which disfigure the opposite profile of the great Sforzia. The nostril has been wholly neglected; but what productive force, what promptitude in the formation of plans, and what energy and firmness in execution, is perceivable in that face, on the forehead, in the eye, and in the bone which presides over it, in the nose, nay even in the beard!

This series of portraits, I flatter myself, whether well or ill copied, which I have just presented, will serve to convince the attentive reader, that it would not be easy to produce a remarkable personage whose face did not bear sensible marks of the qualities or talents by which he is distinguished.

LECTURE XXII.

MR. PROFESSOR LICHTENBERG'S REMARKS ON A PHYSIOG- NOMICAL DISSERTATION.

IN this Dissertation there is much wit, and an eloquence which carries the reader cheerfully along. It is the effort of a man of letters, whose merit is unquestionable. This professor, endowed with uncommon sagacity, and a spirit of observation, appears to have studied mankind carefully. His production, therefore, I consider as worthy of examination and attention: interesting not only by the matter it contains, but by the manner in which it is brought forward; it leads at the same time to several grand observations, which I kept in reserve. I cannot conclude this first volume with more propriety, than by inserting the most remarkable passages of the Dissertation, and examining them with perfect freedom and strict impartiality.

I do not pretend to set myself in competition with the Professor; for in my answers you will find neither the vivacity nor yet the brilliant fallies, much less the erudition and sagacity, by which he is distinguished. Unable to clothe my stile in the attractive elegance of his, I feel the disadvantage under which I combat with such an adversary, even with truth on my side: but I shall never be unjust; and when I happen to differ from this great writer, when I find myself irresistably impelled to reject his principles, I shall never forget those distinctions due to his talents, to his learning, and to his merit.

I paint him and myself, in idea, placed by each other's side, looking over this production in a select company, reciprocally communicating to each other, with all that frankness which becomes men, and all that temper which accompanies sages, the exact manner in which each of us contemplates both Nature and Truth.

PHYSIOGNOMICAL OBSERVATIONS.

‘Surely there never were half so many efforts made, as at present,’ says our author, ‘to violate the sanctuary of the human breast, and the most secret emotions of the heart.’

I think, that, to begin in this manner, is assuming a false point of view; a point of view, which may mislead both author and reader. I can safely aver, that I never had occasion to reproach myself with having violated either the sanctuary of the breast, or the most secret, the most nice emotions of the heart. Indeed, it is well known, that this was never my object. No!—my researches have been guided to discover the fundamental character, the talents, the faculties, the powers, the dispositions, the activity, the genius, and the sensibility, of men in general, not their actual and most hidden thoughts. Therefore, do I consent most willingly, ‘that the soul (according to our author’s expression) yet remains in the exclusive possession of its most hidden treasures, and that the avenue which leads to them remains as inaccessible as it has been for past ages.’ Indeed, I should be one of the first to laugh at that physiognomist who pretended that he could discover every secret thought, every emotion of soul, in the features of the face; though there may be some cases in which they could not escape the notice of a physiognomist of the least experience. Besides, it appears to me, that ‘the secret emotions of the heart’ belong rather to pathognomy; a science which has much less of my attention than physiognomy. In speaking of the latter, our author observes, with somewhat more wit than accuracy, that it is as ridiculous to reduce it to theory, as to compose an ‘Art of Love.’ But, on the other hand, he is perfectly consistent in saying, ‘that it is necessary to
‘bring

‘bring to the study of physiognomy a pretty considerable portion
‘of precaution, as well as of distrust.’

‘Were it possible to carry general physiognomy to the very summit of perfection, it would, even in that case, be wholly uncertain, whether or not it would facilitate neighbourly love.’

Here I am under the absolute necessity of flatly contradicting the assertion of our author; and I feel no embarrassment in declaring, without hesitation, that a true knowledge of this science would greatly increase neighbourly love: and I flatter myself that our respectable author will shortly abandon his opinion.

Physiognomy, carried to the highest state of perfection, would of course lead immediately to a more perfect knowledge of man than can be acquired by any other means; and would not this knowledge present us with many perfections which otherwise would wholly escape our notice? And shall it be maintained for a moment, that the discovery of good qualities in our neighbour, which was not observed before, shall not induce us to love and respect him in a greater degree?

The judicious author, at the moment when he used this language, forgot that he had just said, with much truth, ‘that the most forbidding ugliness may, by the aid of virtue, acquire charms which no one could resist.’—Now, who will be less disposed to resist them, nay, who will sooner perceive them, than the enlightened physiognomist? And is it not natural for charms which are irresistible to produce love rather than hatred?—Most certainly.

In further support of this observation, I boldly appeal to my own experience: for in exact proportion as my physiognomical knowledge is extended and improved, so do I feel my heart expand; I perceive it more capable of love, and am conscious that it loves with greater warmth than before.

I confess, that this science sometimes gives occasion to painful sensations; but, then, it is precisely the pain which I feel at the sight of certain disgusting physiognomies, which imparts a higher value,

value, a brighter lustre, and a more attractive grace to that grandeur and loveliness, which is so often to be observed in the human face. Whenever I discover any thing good, however little, I dwell upon it with complacency: it is a soil I cultivate with rapture, in the almost certain hope of finding it yet richer.

With much greater reason may my esteem and love take root and flourish in a soil of uncommon vigour and fertility. To this add, that the sight of physiognomies which occasion pain, and excite a momentary indignation against mankind, renders me almost immediately more tolerant to them, because I am perfectly acquainted with the nature and the strength of those propensities which render them obnoxious.

It must be allowed, that the more perfect human knowledge is, the greater probability is there of its being more useful; and he must be a shallow reasoner indeed who could undertake to aver, that all knowledge of what is, of what acts upon us, of what we are capable of performing, that all truth, is useless, and contributes nothing to the felicity of man. Such an investigator ought not to reason upon any thing.

‘Whatever is useful contributes to happiness; and what contributes to happiness, contributes to the progress of charity.’ Can men be happy who are destitute of charity! Pray, where are they? where could they even exist?

Were it possible that a science, supposing it perfect, should destroy or diminish human happiness, and the love of our neighbour, Truth would then be contradictory to itself, and God to Truth.

He who seriously maintains, ‘that *any* perfect science is hurtful to society, or that it has no tendency to promote charity’—(and without charity human happiness cannot exist)—he who is capable of maintaining such an assertion, is not one of those with whom our author would chuse to philosophize; and I am confident, that he will not refuse to grant me the principle, That ‘the nearer we approach to truth, the nearer are we to happiness.’

In proportion as our knowledge approaches to the omniscience of God, the more must our love resemble divine love. And he who knows of what materials we are composed, and remembers that we are nothing but dust, is the most indulgent friend which man can boast.

The angels certainly are better phyfionomifts than men, and are more friendly to us than we are to ourselves; and yet they assuredly discover in us many thousand faults, and many thousand imperfections, which are unobserved by the eye of the most quick-sighted mortal.

God is the most tolerant of beings, because he possesses the whole knowledge of spirits. Who has left a nobler example of patience, charity, and long-suffering, than He who ‘needed not that any should testify of man; for he knew what was in man?’

‘It is certain, nevertheless, that half phyfionomifts, ignorant practitioners in phyfiognomy, if they have acquired a little credit, if they possess insinuation and activity, may become very dangerous to society.’ But it is likewise certain, that my undertaking and my exertions have a direct tendency to counteract this mischievous species of practitioners: equally certain is it, that every science, hitherto discovered, becomes dangerous in ignorant hands. To judge from our author’s own principles, he must be persuaded with me, that none but narrow minds, none but drivellers in philosophy, enemies to every kind of literary pursuit, and literary improvement, ‘can oppose the investigation of the fundamental rules of phyfiognomy—endeavour to obstruct its progress—and represent as a hurtful and rash enterprize, an attempt to rouse the spirit of observation—to conduct man to the knowledge of himself, and to open a new path for the fine arts.’

Our author—unfortunately for himself—does not appear to be aware, that by *admitting* all these principles, he rather supports, than degrades, the science. He may be justly charged with ‘sowing tares among good grain.’

LECTURE XIII.

THE PRECEDING SUBJECT CONTINUED.

TO prevent ambiguity, the author separates, as he says, *Physiognomy* from *Pathognomy*. He makes the first to consist ‘in the talent of knowing the qualities of the heart and mind by the form and arrangement of the exterior parts of the body, particularly of the face, abstracted from all the fleeting signs which depict the actual situation of the soul.’ Under *Pathognomy* he comprehends the whole ‘symptomatic indications of passion,’ or ‘the knowledge of the natural signs of internal emotion, with their different degrees and mixtures.’

I not only approve of this distinction, but subscribe to the two definitions. The question, however, at present is, ‘Whether either *Physiognomy* or *Pathognomy* exists?’—As to the last, my author has said with great truth, ‘that nobody has yet doubted it; for, without it, what would become of the Stage? The languages of all nations and all ages are full of pathognomic touches.’

To little or no purpose have I often perused what our author has written on the subject of *Physiognomy*: for, after all, it is impossible for me to guess whether or not he admits it.

He says, in one place, 'It cannot be denied, that, in a world where all is a concatenation of cause and effect, where nothing is produced by a miracle, every part must bear the impress of the whole. We are often enabled to reason from what is near us, to what is remote, from the visible to the invisible, from the present to the past, and so on to the future. Thus the aspect of every country, the form of its hills and its rocks, trace the history of the earth in natural characters. Every little pebble thrown up by the sea would, with equal clearness, delineate the history of it, to a mind connected with the ocean as ours is to the brain: for a yet stronger reason, the *interior* of man must be discoverable in his *exterior*. The face—of which we are now particularly treating—presents us, beyond all contradiction, with expressions and traces of our thoughts, our propensities, and our faculties. How very intelligible are the signs which climate and profession impress upon the human body! Yet what is the influence of climate and profession, when compared to that of the soul, which is always in motion, living and acting in every fibre? This impress of the *whole* on every *part* is too sensible, and too evident, to be mis-conceived.'

Observations, such as these, one should have imagined could not proceed from a decryer of the science. Is it not curious, and as singular as curious, to observe the following, from the pen of our author!

'What!' exclaims the physiognomist, 'could the soul of Newton inhabit the skull of a negro? Could an angelic mind dwell in a hideous form?—Unmeaning jargon! the declamation of a child!' In another passage, 'The solid parts of the head present no sign of talents, nor, in general, of the qualities of the mind.'

For my own part, I do not believe it possible to be more in contradiction either with one's self, or with Nature.—However, to proceed:

'If a ball, not larger than a pea, be thrown into the Mediterranean, eyes more piercing than human—though infinitely less acute
than

‘than the eye of Him who sees all—will perceive the effect on the ‘coasts of China.’ These are our author’s exact expressions.

Shall the continual action of the soul, ‘living and acting in every ‘fibre,’ have no determinate influence on the solid parts which are, as it were, the frontiers of its activity—parts heretofore soft, on which every muscle that was put in motion acted—parts which differ in every individual—which are, in fact, as much diversified as the characters and talents of men—as various as the soft and flexible parts of the human body? Can it be possible, that the action of the soul should have no influence upon them, or give them no determination?

I must, however, change my tone, lest I expose myself again to the reproach of substituting ‘childish declamation’ instead of facts and experiments—Rather let me oppose experiment to declamation, and truth to wit.

Let us, however, first of all, rectify an error, which I should not have suspected in a geometrician. Our author demands, ‘Why ‘might not the soul of Newton inhabit the scull of a negro? an ‘angelic mind dwell in a hideous form?—Feeble mortal! be- ‘longs it to thee, to make thyself a judge of the works of God?’

The question is not, ‘What God *can* do?’ It is, ‘What we ‘have reason to expect from Him, after the knowledge already attained of his nature and his works?’—‘God, the author and ‘principle of all order, what *doth* He?’

This is my question, not, ‘if He *be able* to transplant the soul ‘of Newton into the body of a negro? an angelic mind into a ‘hideous form?’—Properly speaking, therefore, the physiognomical enquiry is compressed to this: ‘Would an angelic mind act ‘in a hideous form, as in the body of an angel? Would the soul ‘of Newton, had it been lodged in the scull of a negro, have in- ‘vented the theory of light?’

This is the true state of the question. Will you, who are the friend of truth, affirm it? You, who can talk of a world ‘where
‘every

‘every thing presents a concatenation of cause and effect, and where nothing is produced by miracles?’

Were I to say ‘that the thing is impossible, even by a miracle,’ then indeed should I be ‘a presumptuous judge of the works of God:’ but we are not treating at present of miracles, but of natural causes and of natural effects.

Having said thus much of naturals, permit me to judge you by your own expressions. You say, ‘It is not credible, that Judas could have resembled that hideous and filthy personage, that beggarly Jew which Holbein has painted; that is not the exterior of a hypocrite who frequents religious assemblies, betrays his master with a kiss, and goes afterwards and hangs himself. In my opinion, Judas ought to be distinguished from the other disciples by an air of devotion, by an affected smile.’ Than this, nothing can be more true, or better observed.

Now, were I to interrogate in my turn, ‘Becomes it thee, feeble mortal, to constitute thyself a judge of the works of God?’ Were I to answer to your just and delicately-conceived reflection, ‘Begin with explaining why the virtuous man drags out a mournful life of pain and disease? Might it not be for a similar reason that the good man had received from his Creator a physiognomy like the mendicant Jew of Holbein, or any other you please to lend him?’ Now, I say, would such reasoning be solid, sound, and just?

What a prodigious, what a wonderful difference between suffering Virtue and hideous Virtue! To suppose it hideous because it suffers, is but bad logic; for suffering is an attribute of Virtue! To demand, therefore, ‘Why the good man is consigned to suffer?’ is to ask, ‘Why God would have us virtuous?’ Consequently, is there as much incongruity in saying of a virtuous man ‘that he suffers,’ as in declaring, ‘that he has the very air of a thief?’ Take from Virtue its struggles, its sacrifices, its self-denial, and it will be no longer Virtue.

It is a strange question then, 'Why is the good man called to suffer?' The *nature of things* requires it; but it is not therefore necessary, nor in the relation of cause and effect, 'that the good man should have the physiognomy of a rogue, and the sage the physiognomy of an idiot.' How was it possible you could hold such language—you, the author of these fine maxims? 'Without virtue there is no permanent beauty; by it the most disgusting ugliness may acquire charms irresistible. I know women whose example is sufficient to encourage the homeliest of their sex.'

I am not now asking for the virtuous man in sickness; and I am equally as little examining whether 'the man of genius *may* not be seized with madness:' the question simply is, 'Whether it be possible for the good man, considered as a good man, to resemble the vicious man, considered as such a character?—also, Whether the idiot, considered as such, *can* resemble a sage who is a sage in effect?'

What human being could, and least of all our profound observer of human nature; I say, who could maintain, 'that in the filthy and hideous body of the beggarly Jew of Holbein, that in his forehead, &c. could have lodged (without a miracle) the soul of St. John; that this soul could have acted in that body, with just as much freedom as in any other?'

Would you, my good friend! discuss philosophical questions with any one who should maintain a position so very absurd, and answer to your objections, in a hypocritical tone, 'Does it become thee, feeble mortal, to constitute thyself a judge of the works of God?'

I think it is not necessary to say any more on this subject. 'But where are the proofs taken from experiment; where are the facts?' you will ask.

If you are not satisfied with what I have said relating to Judas, I will cite some other examples; notwithstanding my work is already, perhaps too much, filled with them, the sequel of it must present still farther specimens,

I will

I will begin with simple outlines. I might even confine myself to filhouettes, if my author, for a reason incomprehensible, had not been almost entirely silent with regard to them. Perhaps it might suffice to ask him, If, in scrutinizing a series of filhouettes, he durst venture, either in the presence of witnesses, or in the silence of his own closet, advance that assertion, which he makes, without any proof, and which, also, contradicts his own principles as much as it does experience :

‘ The talents and faculties of mind have no signs in the solid parts of the head ;’ in other words, that is to say, ‘ the bone of that forehead is prominent, and that other is flat, without allowing the necessity of imputing it to any internal cause—it is purely and positively the effect of chance, in a world too where nothing is done by *chance*. A forehead either angular or rounded, flat or arched, may contain, to exactly the same degree, the same faculties, and the same talents.’

What can be advanced in reply, but this—‘ Look, ponder, examine, and determine.’

LECTURE XXIV.

EXAMPLES, ILLUSTRATIVE OF THE FOREGOING.

I SHALL, at present, confine myself to a small number of examples, as I must treat of silhouettes and their signification in a separate Lecture.

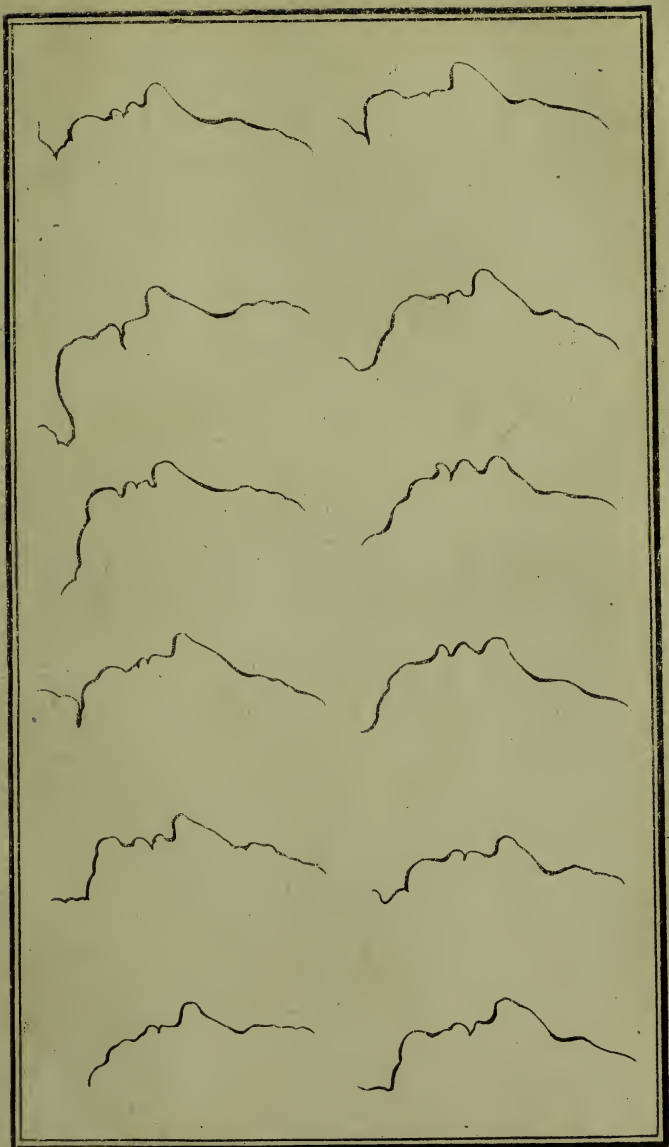
TWELVE FACES OF IDIOTS.—*See the Plate.*

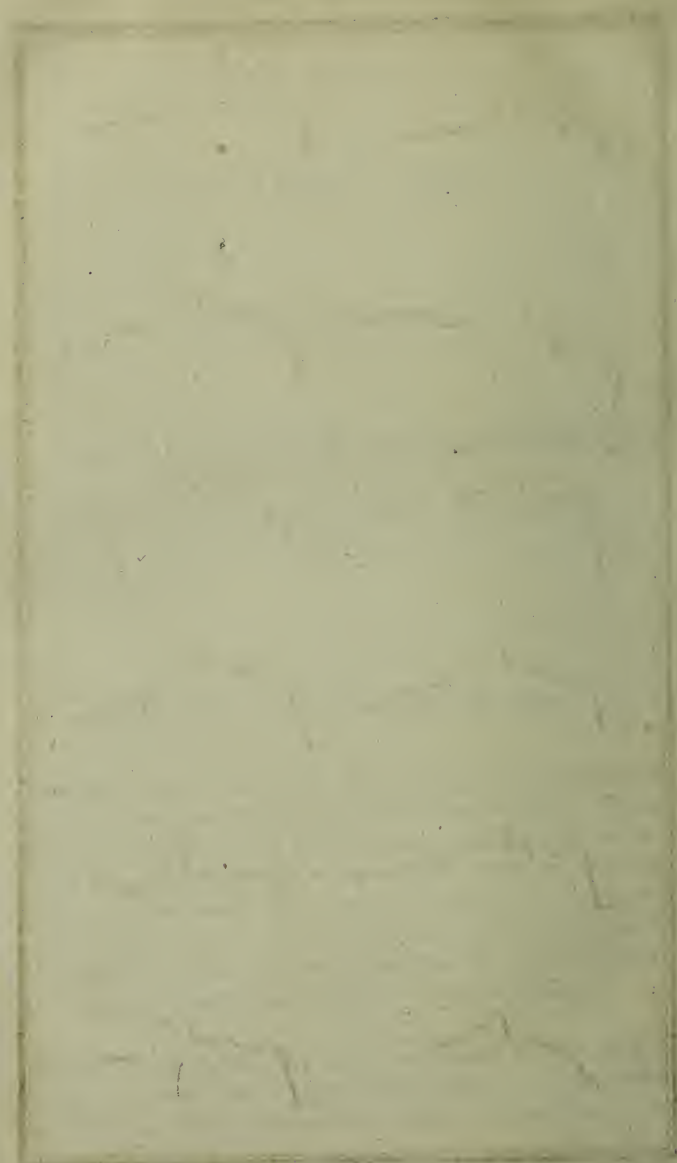
Opposite you may observe the outlines of twelve faces of idiots, in neither of which are the eyes or the lineaments marked. Now, which of my readers would seek, or would expect to find, an expression of wisdom in profiles of this kind? Were the originals before us, is there one of whom we would wish to choose for our counsel? Might it not be said of every one of these profiles taken apart, ‘That a painter who should give either of them to a Solon or a Solomon, would expose himself to ridicule and shame?’

It may easily be distinguished by an experienced observer, in this series of faces, some idiots who are naturally such, and others who most likely became so by the effects of disease, or of accident.

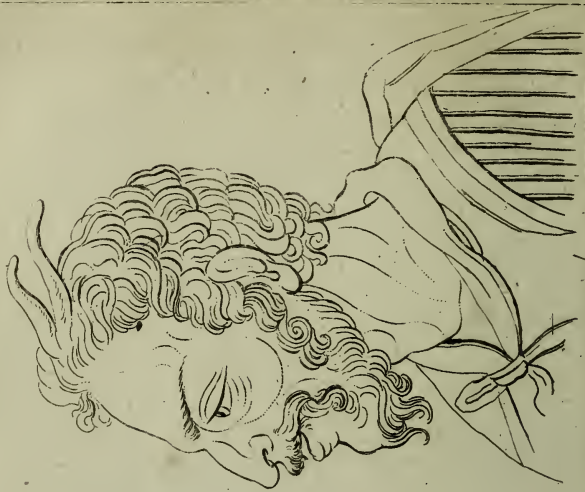
The first of these was, perhaps, once judicious; but the third, the fourth, the seventh, the eighth, ninth, and tenth, have they
ever

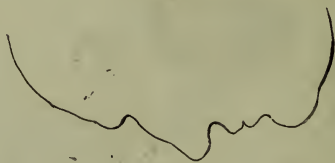
Twelve faces of Idiots .





Attila.





ever been, or is it to be supposed, on a slight perusal, they ever could become so? Would it not be the grossest affectation to say, 'I cannot tell, or how should I know it? Is it impossible that God, who is equal to every thing, should have given such a profile to the philosopher who invented the theory of light?'

Fig. 1 and 2, EXQUISITE JUDGMENT and SUPERIOR TALENTS—Fig. 3 and 4, EXTREME WEAKNESS OF MIND.—
See the Plate.

The opposite profiles are merely from fancy. But they are from nature; and it is impossible not to discern, in the first and second, exquisite judgment and superior talents, though of a nature totally different. In the third and fourth, extreme weakness of mind, but still more striking in the fourth than in the third: the impression which they produce is as irresistible as that of the voice of God. The least and the most experienced will immediately pronounce the same judgment upon them, and that by a sort of instinct.

Consult the *sentiment of truth*, which is the noblest of our faculties, a sentiment which I would dare almost to denominate *the word of God*; consult, I say, this irresistible sentiment, a sentiment which precedes all reasoning, and it will instantly decide. On what ground? on the mien, the gesture, the movement, or the look. No, on neither of these; but on a simple, immoveable, and inanimate outline.

Two Heads of ATTILA with Horns.—See the Plate.

These copies are not authentic, and it is of little importance either way. To take them as they are, but abstracted from the
ridiculous

ridiculous horns with which they are accompanied, is it possible to overlook an expression of rudeness, of obstinacy, and of ferocity, which so eminently mark them? The first head announces, from the tip of the nose to below the under lip, a total want of understanding; and the second, a rudeness of feature bordering on the brute, in the same parts.

Are not these two characters fully determined merely by their outlines? It will, I think, be generally allowed, that, in the contour of the first eye, is discoverable a better disposition, more humanity and dignity, than in that of the second eye; which, strictly speaking, neither belongs to the man nor to the brute.

Two Heads of ATTILA with Crowns.—See the Plate.

Notwithstanding that these profiles be rather less shocking than those we have just considered, it is impossible to be pleased with such kind of faces. After a strict examination, I should give a decided preference to the first; and, if the mouth and the upper part of the forehead were covered, the other features would display a character of majestic greatness. However, I must observe, that the eye is lengthened too much.

The two mouths of these portraits express little else but brutality and wickedness.

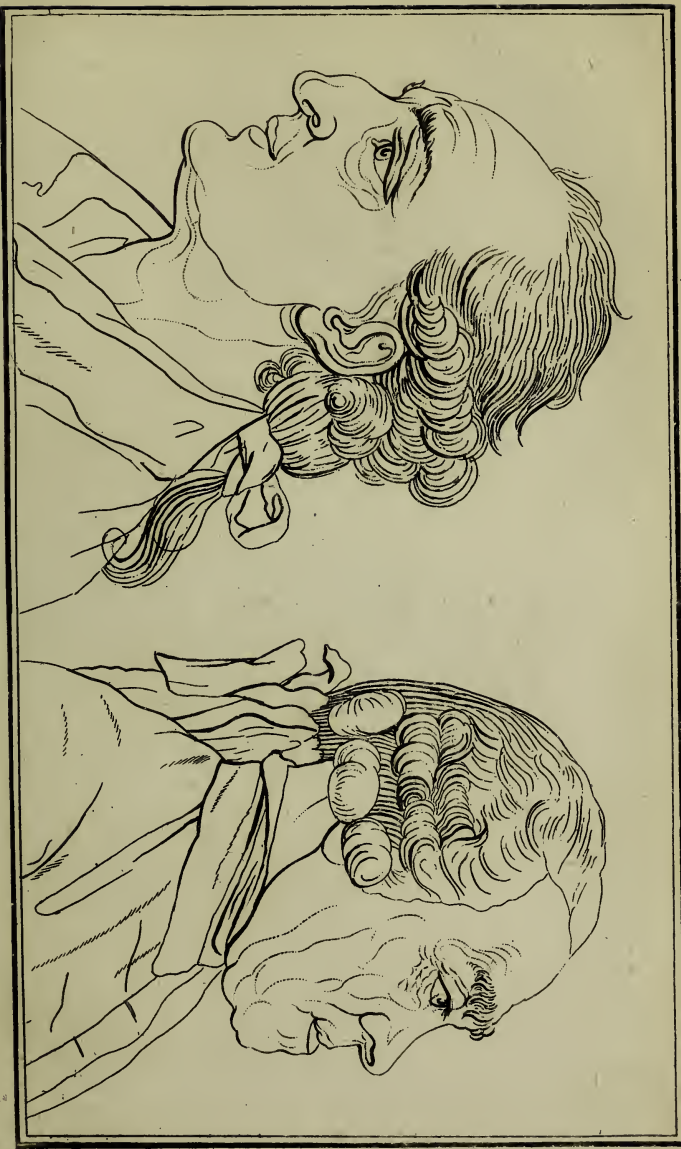
PORTRAIT OF AN IMPETUOUS CHARACTER.—See the Plate.

Surely no one will imagine that he sees, in this profile, either the calmness of wisdom, or the gentle and modest character of a man who can wait patiently for his opportunity, and deliberate maturely before he enters upon action.

Not

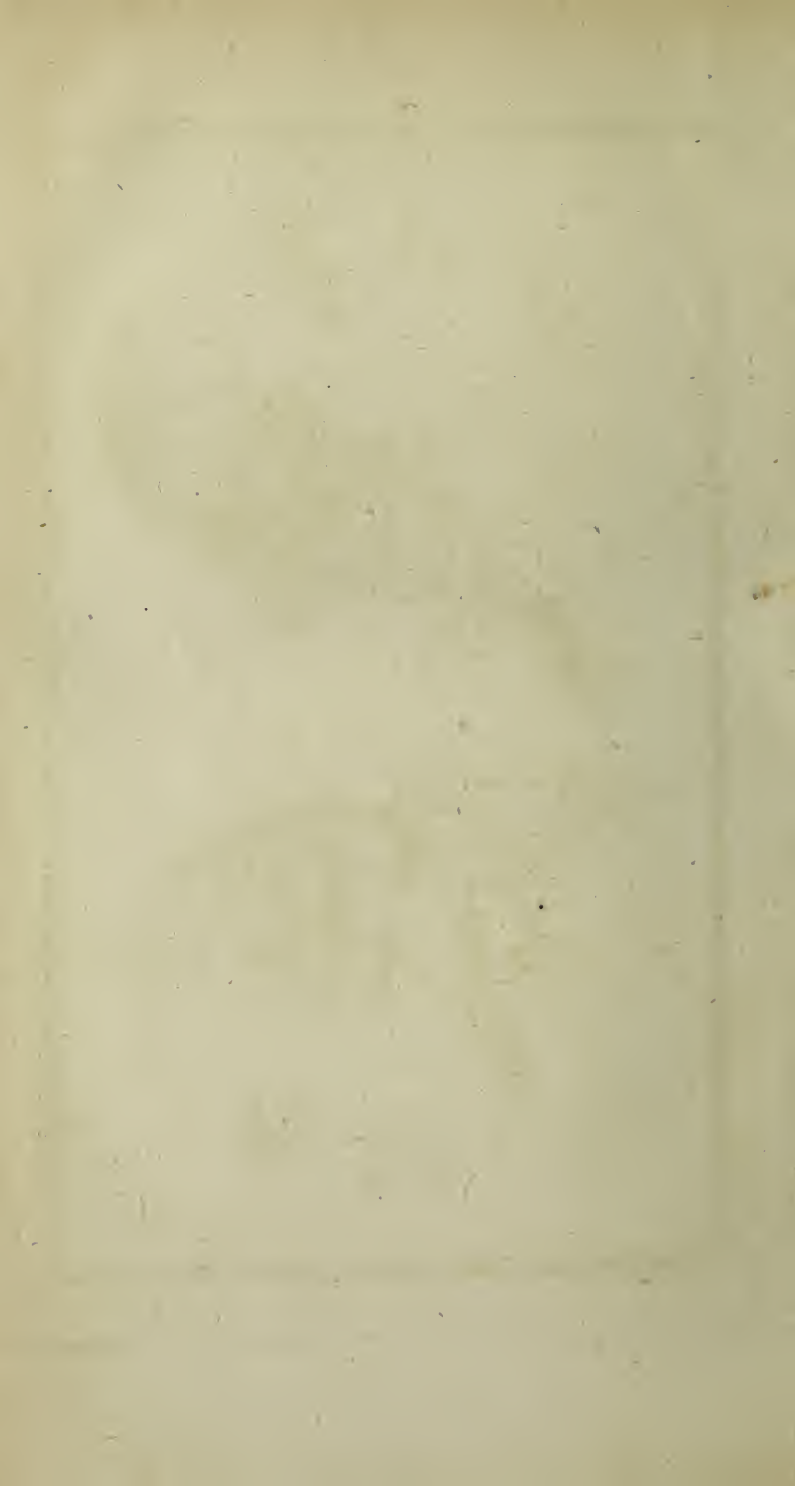


Attila.



Impetuous Character.

Sage and Reflective.





Barlow sculp.

A MAN
of KNOWLEDGE and TASTE.

From Lavater.

Not to speak critically of the mouth, his projecting forehead, the aquiline nose, the large chin with its curvature, the contour of the eye, particularly that of the upper eye-lid, altogether announce, beyond the chance of a mistake, a temper lively, quick, impetuous, and presumptuous.

These different signs shew themselves in the solid parts, or by the moveable parts, when in a state of rest, and not by the motion of the features.

PORTRAIT OF A SAGE AND REFLECTIVE CHARACTER.

See the Plate.

There is an immense difference between this profile and the other. Notwithstanding a great deal of vivacity and presumption, there is here much less fire, less energy, and less courage, but much more wisdom.

In order to illustrate this, compare the eyes, nose, and the chins; and when you have reduced both faces to filhouettes, ask yourself, or ask the first person you meet, 'which of these profiles announces a character sage and reflective; and which of them indicates a man impetuous and daring?' The answer will undoubtedly be decisive, and the voice of the people will be the voice of God.

FINISHED PORTRAIT OF A MAN OF KNOWLEDGE AND TASTE.

See the Plate.

The exterior contour alone here shews the harmony of the whole, and indicates profound thinking, openness of mind, knowledge, taste, facility, a happy memory, and sensual propensities.

Nothing

Nothing is strongly marked in that outline; you observe neither angle nor cavity: every part of it bears an impress of softness, serenity, wit, and taste. You do not discover the abstract speculator, nor the profound thinker.

Portrait of Pope ALEXANDER VII.—See the Plate.

Those marks of *greatness*, in which the preceding profile is deficient, is strongly portrayed in this of Pope Alexander the Seventh. ‘Every image of a great man drawn after nature,’ it is certain, ‘is in reality but a caricature;’ yet the principal form, and the relation of the parts, are always to be found in it.

Of this observation, the portrait before us is a proof. The forehead examined separately, or the skull, the nose, the eye; or consider the whole in one point of view; nothing will strike you but a character singularly energetic.

PORTRAIT OF A PROFOUND AND PHILOSOPHIC MIND.

See the Plate.

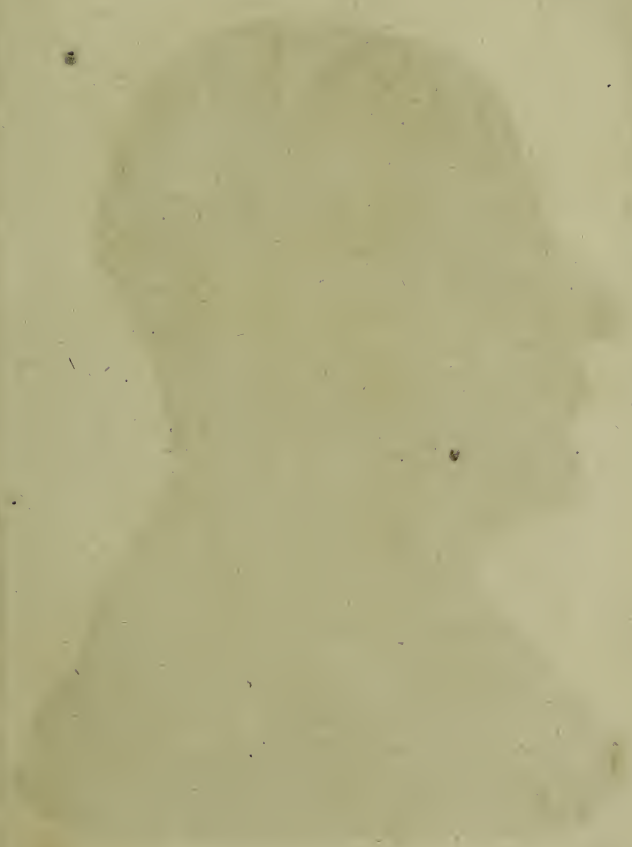
In this profile, particularly the upper part, every observer must discover a philosophic head; but it depicts nothing of courage, and less still of that heroic courage which leads to brilliant actions. This is incompatible with the contour of the nose (in which nothing is upon the stretch), the sinking under the forehead, and the mouth.

Certain I am, if it be possible to be certain of any thing, that such a head as this, with outlines like these, indicates ‘delicacy of feeling.’



Pope Alexander VII. Profound and Philosophic mind.

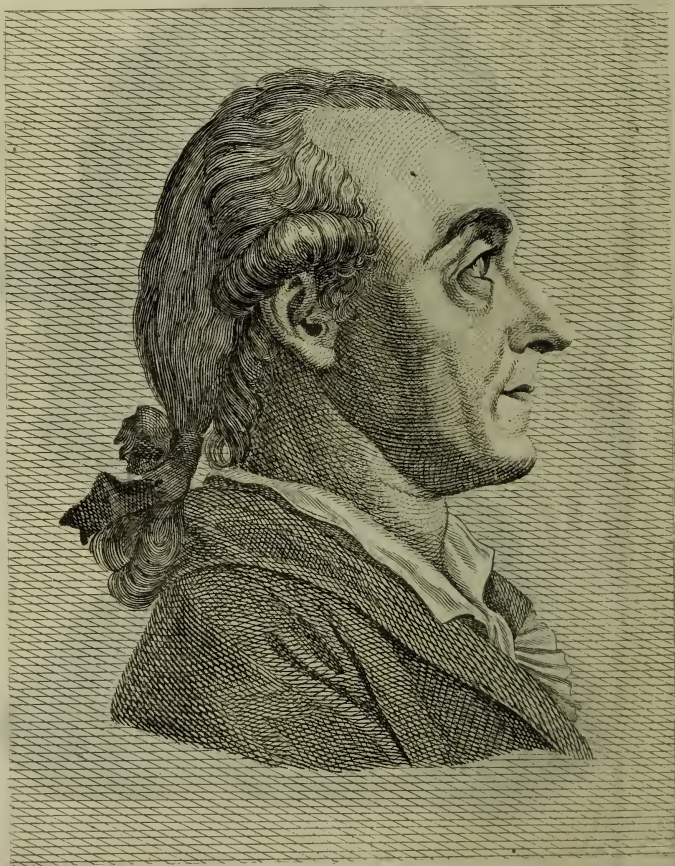






Raynal .





Barlow Sculp.

Penetration, with the Power of Communicating.

‘feeling,’ which may be easily hurt and irritated, and a ‘profound and philosophic mind.’

PORTRAIT OF PENETRATION, WITH THE POWER OF COMMUNICATING.—*See the Plate.*

I do not discover profundity in this profile; but a considerable portion of penetration, an admirable facility in seizing with rapidity every beauty, every delicacy of thought, with the talent of communicating the impression of them, by adorning them with new charms.

This is what strikes me in the physionomy opposite, in the forehead, in the eyebrow, and especially in that poetic eye.

The lower part of the face is not that of a profound philosopher, pursuing the slow and painful progress of analysis; but it denotes facility of apprehension, and a most exquisite taste.

Silhouette of the Abbe RAYNAL.—See the Plate.

This head of Raynal, taken in a state of rest, and with regard to its contours only, must forcibly strike every one who does not endeavour to deceive himself: all will, nay must, agree with me in saying, that it is not the head of an ordinary man.

Such a character I shall not attempt to analyse, nor to estimate; but I can say, I think, without either presumption or flattery—that the line which, beginning at the bone of the left eye, and passing over the crown of the head, terminates toward the middle of the ear—indicates alone, and abstracted from all the rest, a thinker endowed with the spirit of analysis and detail, who dives

to the bottom of his subject, and does not easily give up to the opinion of any one.

This expression is to be found in the contour of the eye and the ear; and, without there being for that effect occasion for movement, or power of motion, in the contour of the nose and of the upper lip, and in the line which the lips form as they close.

These signs announce a great facility in rapidly seizing a great number of objects, and the talent of re-producing what was before seen, under a new form, and in a totally different order. Intelligence, and firmness of character, are distinguishable principally in the hind-head. I do not chuse to mention many original qualities, not so easily to be discovered, as those just enumerated.

By taking the outline *a* above the bone of the eye to *c* on the hind-head, you will easily be enabled to determine pretty exactly the principal character of the mind. An ordinary physiognomist will say of what that head is capable, or of what it is incapable, as soon as he has seen the very remarkable section of the profile which is between *a* and *b*; a good observer will decide it by that which is between *e* and *d*; and, lastly, the real connoisseur will need no more, to settle his judgment, than the space between *a* and *e*.

PORTRAIT OF A CHARACTER FIRM AND DETERMINED.

See the Plate.

The marking characters of this portrait are—persevering application, indefatigable patience, firmness, a character determined, untractable, and which will not easily suffer itself to be imposed on; obstinacy in the pursuit of objects once determined on; capacity destitute of genius; sagacity without depth; activity devoid of enterprize; fidelity without tenderness, and goodness without warmth,

Those



Firm and determined.

Depth elevation and taste.



Bartow del.

Four Men looking on a Picture, and Representing the Four Temperaments.

From Lavater.

Those who have the slightest knowledge of mankind, will find that these traits are in the opposite profile, inanimate as it appears.

PORTRAIT OF DEPTH, ELEVATION, AND TASTE.

See the Plate.

How much more depth, elevation and taste, is to be discovered in this profile ! There is much less harshness too, much more sensibility, much more warmth and delicacy. Every thing is more prominent, more firm ; and every thing is yet milder. The contour of this forehead alone, the top of which is more arched than that of the preceding, shews a more delicate and more flexible mind.

Every thing in this portrait expresses a higher degree of delicacy, of profundity and elevation, than is to be found in the other. For instance, the tip of the nose, to which, for the most part, too little attention is paid, though it be very significant, and the angle formed by the under line of the nose with the upper lip.

THE FOUR TEMPERAMENTS.—*See the Plate.*

It is unnecessary to comment on this print. Nothing is more common than to judge of temperament from motion and colour ; nothing more uncommon than to form a judgment of it from the shape, from the contour of the solid parts, or of the moveable parts in a state of rest.

The temperaments are distinguishable by colour and motion; and no person, without contradicting internal feeling, can deny, on viewing this print, that they are as easy distinguishable, as certainly, perhaps still more so, by the form, the contour of the solid or the immoveable parts. The characters of each temperament may undoubtedly be greatly varied, and I mean not to say that they *must* always be the same; but it is certain at least, that, in these four profiles, the form of the face, the outlines and the features considered in a state of rest, alone demonstrate the characteristic difference of the temperaments, and make it to be felt.

This subject will be resumed in another part of this work.

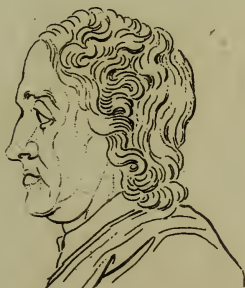
Four Portraits of LOCKE from a Bust.—See the Plate.

Opposite is a very indifferent copy taken from a bust of the great Locke, and drawn in four different situations. It looks as if pains had been taken to banish from these portraits, particularly from the fourth, the spirit of the English philosopher: but whether they have any resemblance or not, I yet insist that, even in these defective copies of a very middling bust, the essential and fundamental character of Locke's face may still be discovered.

No. 2. which is an outline, is not that of an ordinary man destitute of reflection, still less the contour of that marked No. 1.

Examine the forehead and the nose in the two first heads; then the contour of No. 1. from the tip of the nose down to the neck; that alone will appear decisive in the eyes of a good physiognomist.

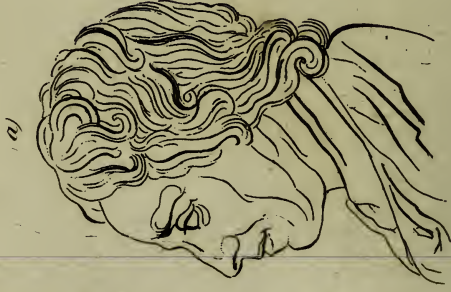
In the face marked 4, the partition line of the mouth, considered even in a state of perfect rest, indicates a great deal of sense. The same line presents the same expression in No. 3, and still more distinctly. The form of the head in 1. and 2. is very advantageous.







3





Barlow sculp.

JULIUS CÆSAR.

From Livy.



Barlow sculp.

JULIUS CÆSAR.

From Lavater

In short, you may discover, even in the caricature marked (a), the traces of a very superior mind.

Head of JULIUS CÆSAR (after the Manner of RUBENS).

See the Plate.

Without determining whether this portrait of Cæsar be like the original or not, it is certain that every man of the smallest judgment, unless he contradict his internal feeling, will acknowledge, that, in the form of that face, in the contour of the parts, and the relation which they have to one another, they discover the superior man; the man born, for a time, to universal rule.

The outline of the forehead alone, from the point of the hair down to the angle above the left-eye; that eminence which is in the middle of the forehead, and which terminates almost in a point; and, without mentioning the ear and the neck; that nose considered separately, then in its connection with the forehead; announce more courage, resolution, and natural dignity, than are to be found in ten thousand other faces, even among those that are above the common rank.

For example, Abbé Raynal has not an ordinary face; but how different is it from this as to its form! To consider them both as busts only, and abstractedly from the mien and moveable features, it may be affirmed, that their souls could not operate after the same manner, in forms so different, without a miracle.

Profile of JULIUS CÆSAR.—See the Plate.

The Cæsar before us is certainly more sage, and more gentle than the former, that is more the general; this more the statesman.

man. The one announces more heroism, the other more maturity and wisdom; and these distinctions are sufficiently manifested by the outlines, that is, by the solid parts.

The exterior contour from the point of the nose to the under lip, is of itself the infallible mark of the most consummate wisdom. What a contrast does it form with the nostril, the incorrect drawing of which is not so much as finished! This ear is much weaker, much more feminine than that of the other portrait.

In this portrait we behold the favourite of fortune arrived at the pinnacle of glory; in the other, the man of intrepidity braving the storms of fate. The profile opposite, marked (*b*), possesses the middle station between these two extremes.

HEIDEGGER (*in Profile*).—See the Plate.

Here you may behold a tolerably exact profile of a man, who, in the opinion of all his friends, was endowed with superior talents; who possessed a mind luminous and profound, full of sagacity in research, active, and laborious: Heidegger was one who pursued his object with unwearied perseverance.

How little of the physiognomy of this man now remains! the forehead particularly being almost entirely concealed: but that little which is left is very significant. It is enough for me, for my own part, to have seen the angle formed by the jaw-bone from the ear to the chin, to discover a mind not only acute, but profound and enterprising.

The outline from the eyebrow down to the chin, indicates less the genius of a poet than the talents of a politician; it supposes more solidity than imagination; greater depth and firmness, than sensibility and warmth.

• Every



Barlow sculp.

HEIDEGGER.

From Lavater.

‘ Every thing depends upon the eyes, the look, the smile of the mouth, and even the motion of the muscles; the rest signifies little.’ This assertion has been often repeated, and will be repeated yet oftener; because it contains something in effect that is true, and which we are not disposed to call in question. Error subsists and continues no longer than while it is blended with truth. Will a counterfeit guinea have currency, unless it have the appearance of a good one; that is, unless the copper of which it is composed have a considerable proportion of gold mixed with it? The quantity of truth, in the assertion which I have quoted, is reduced to this:

‘ Looks have a peculiar language—the motion of the mouth has a real and a very diversified signification—the transitory movement of a single muscle may be infinitely expressive.’

To deny this, a man must be destitute of common sense. This truth, however, does not destroy another of equal authority, as in general there is no one truth whatever in contradiction with another truth.

That the proposition now under discussion does not contain an exclusive truth, is demonstrated by the numerous examples which I have already produced; and more evidently still, in my opinion, by this mask of a sage at present under consideration. Every thing is here at rest, it sleeps; you observe no look, no motion of the lips. Who dares affirm, after having carefully examined it, ‘ That mute face says nothing!—except the animated eye and its look, except the motion of the muscles, there are no features whose signification is decisive?’ But does not wisdom rest on these eyebrows? do they not appear to cover with their shade a respectable depth of thought? Could a forehead arched like as this is, be the common seat of an ordinary and of a superior mind? Does that closed eye express nothing? The contour of the nose, the line which divides the mouth, and that muscle hollowed into a dimple between the mouth and the nose; in short, the harmony which reigns in the combination of all these features, have they no longer any expression?

I do

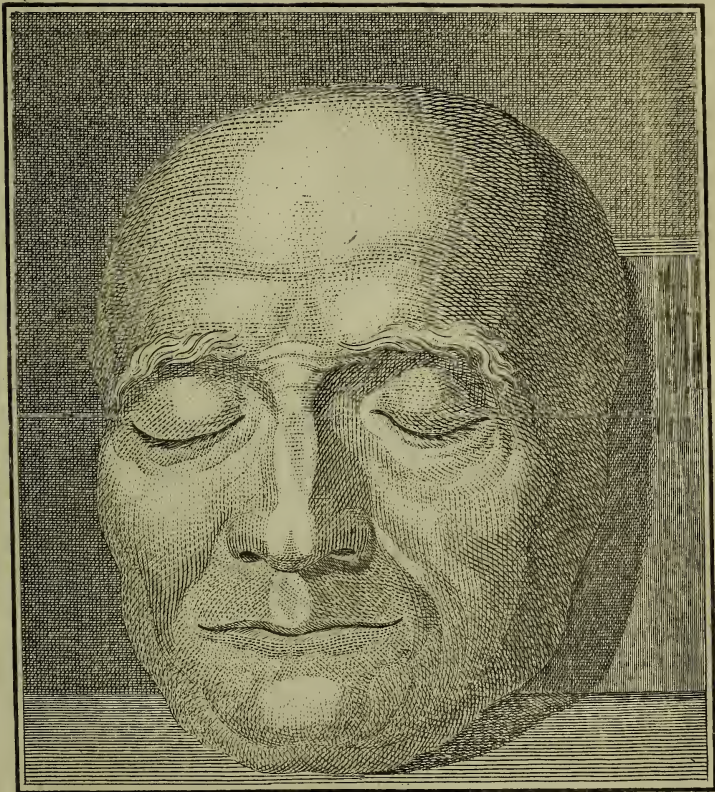
I do not believe, that there is a man endowed with common sense, who could answer in the negative to all or any of these questions.

Correct Face of HEIDEGGER.—See the Plate.

To confirm what I have just advanced, I have added the same face reduced, but drawn more correctly. You do not, indeed, find in it the same degree of delicacy, but there is more firmness and more force. The former appears to possess more shrewdness; but in this there is more truth, energy, and wisdom.

Accurate Profile of the Face of HEIDEGGER.—See the Plate.

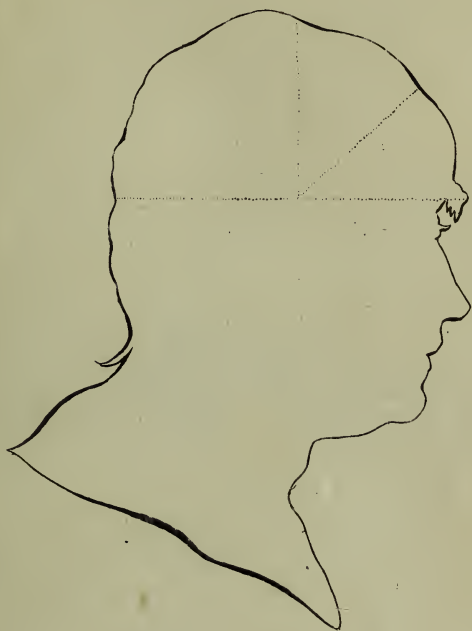
To confirm as much as possible the last examples quoted, I have added the profile of the same face, drawn with more accuracy than the preceding portraits. The physiognomist will dwell upon it in preference, though of all the outlines of the face it presents but one, and that one wholly devoid of life and action. From the summit of the head to the neck, before and behind, every thing is expressive, and speaks an uniform language; every thing indicates a wisdom exquisite and profound; a man almost incomparable, who lays his plans with calmness, and who in the execution is not to be discouraged, hurried, or led astray; a man full of intelligence, energy, activity, and whose presence alone extorts this acknowledgment—‘He is my superior.’ That arched forehead, that prominent bone of the eye, that advancing eyebrow, that sinking above the eye, the form of that eye-ball, that outline of the nose, that projecting chin, the heights and cavities of the hind-head—all, all bear



Engraving from pulp.

FACE of HEIDEGGER.

From Laval.



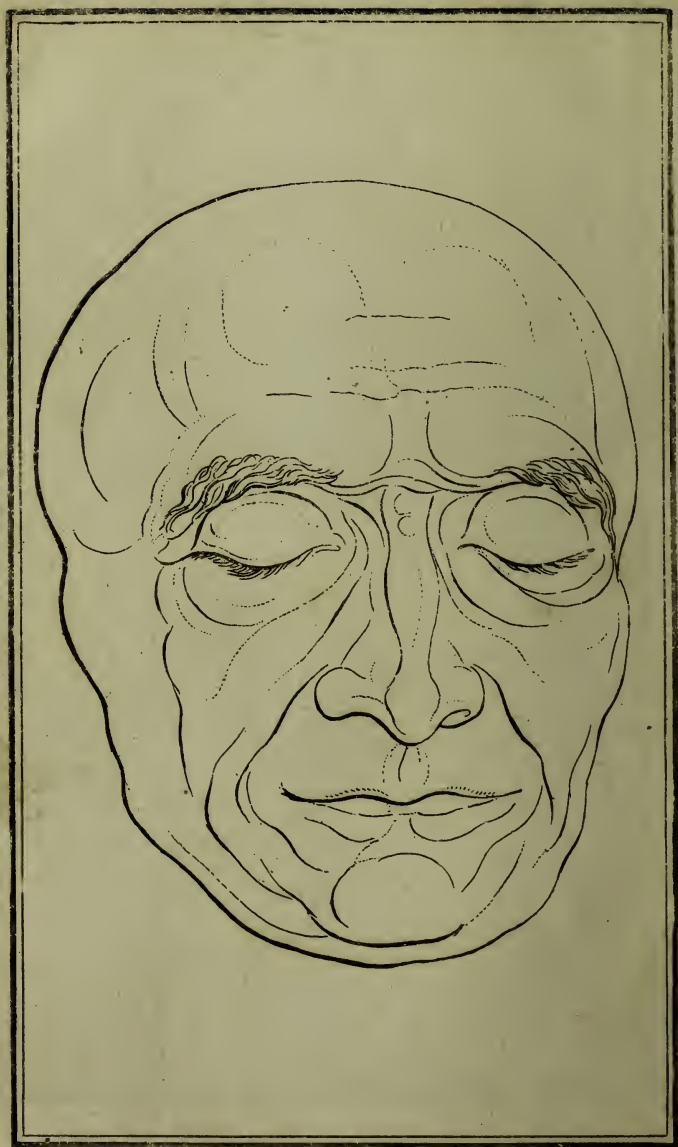
Heidegger .



18. 11. 18. 18.



1795-1800



C. Heidegger .

bear the same impress, and carry the same retrospect to every view.

Take the prospect again, and you will observe, that a trifling curve in the outline of an upper lip impresses an appearance dissimilar to the other part of the face, and impairs the animation of it; but, in particular, notice the proportion of the dotted lines.

Accurate Profile of the Face of HEIDEGGER.—See the Plate.

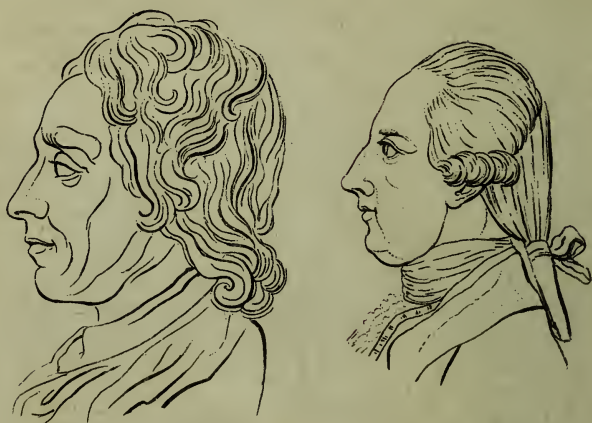
You are now convinced, my liberal opponent—yes, I am certain you are; you are convinced, that, independent of muscular motion, of the sensibility of looks, the colour of the face, of gesture, of attitude and speech, there is a physiognomy of the solid parts, of the outlines; a physiognomy which is the umpire of intellectual qualifications, which could trace upon the countenance of one asleep, or upon the face of a person dead, the whole it could discover upon the appearance of the same person existing or awake. Entirely to overthrow you, why can I not now pourtray your own resemblance in the privation of slumber? Certainly. I refer with surety to your own face; for, to fix my theory, it would be enough to run a finger across the contour of your forehead, from the crown to the extremity of the bone over the eye. I have not the felicity of your acquaintance, I have not seen your portrait or your silhouette; but I am convinced, that a plain silhouette of your profile, or even three quarters of your face, would be decisive to every accurate spectator, and prove to him, without any other conclusion of logic, that the indications of capacity and superior intellect are delineated in the solid parts of the face.

I shall demonstrate, in discoursing of the ‘lines of the physiognomy,’ how possible it is to decide mathematically, by the simple outline of the skull, the degrees of reasoning power; or, at least, the corresponding variations of genius and of mind. Were I a proficient in mathematics, were I as distinguished a superior

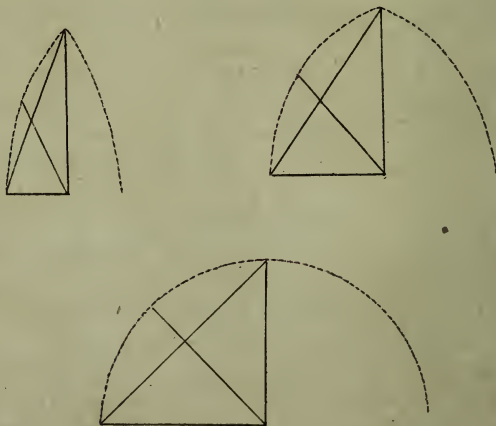
in that science as our author, I could, with facility, compile a table of proportion, capable of serving as the standard of estimation with respect to the faculties of all those skulls, in which could be found dimensions and contours like those whose design I should exhibit. I am not yet capable of such an exertion, but possess the fullest certainty that a mathematician would be successful. Some of my readers may possibly consider this assertion as verging too nearly on extravagance; but however that may be, the stimulus which urges my enquiries after truth, necessitates me to proceed a step forwarder, and affirm, that by forming a right angle with a perpendicular let fall from the top of the head, at the point where it meets a horizontal drawn from the forehead taken in profile, and by comparing the length of the horizontal line with the perpendicular, and their proportion to the diagonal, it is possible to discover in general the capacity of the forehead by the relation which these lines have to each other; and by the force of continued trials, one might arrive at something more decisive, more demonstrative, more convincing. In the intervals of my attention to this undertaking, I busy myself in the discovery of a machine, by which we shall be enabled, without the aid of silhouettes, to copy the mode of every forehead, to settle with sufficient exactitude the proportion of its intellect, and particularly to find the relation existing between the fundamental line and the profile of the forehead. By the assistance of such a machine, we may soon expect a table of proportion, suiting all the powers of the mind. The use of such a table will be general; and after that there will no longer be any question, 'Whether talents have marks clearly distinguished 'in the solid parts of the body?'

Ye advocates of truth, what more can I do than follow enquiry upon enquiry, rise from experiment to experiment? Emboldened by a vigorous zeal for truth, for religion, for the honour of the Deity, made known in man whom he created after his own likeness, let me intreat you to investigate for yourselves. Be certain that volumes of witticisms are overthrown by one page, by one line, which gives the detail of a single experiment, of one well authenticated fact; and despise the arrogance of those conceited witlings, who, without condescending to enquire for themselves, will not examine the experiments made by other persons, and con-

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Caricature of Locke. Favorite of Fortune.



Figures explanatory of the conformation of the Head.

sole themselves by informing us, in a tone of superiority, that 'the thing cannot be;' which is asserting, that 'a thing which exists is impossible !'

Make the effort, and you will soon discover, I am assured I am right, 'that the forehead of an idiot, born such, is entirely different in all its contours, from the head of a man of acknowledged genius.' Examine and you will always find, 'that a forehead, whose fundamental line is two thirds shorter than its perpendicular height, is unquestionably that of an idiot.' The shorter and more disproportioned this line is to the perpendicular elevation of the forehead, the more it denotes stupidity : on the other hand, the longer the horizontal line is, and the more proportioned to its diagonal, the more the forehead it delineates, promises energy and information. Place the right angle of a quadrant to the right angle of the forehead, as we have described it ; the more that the radii—those for instance, between which there is a distance of ten degrees—the more, I say, the radii contract in an unequal proportion, the more senseless that person is. On the contrary, the closer connexion these radii have with each other, the greater knowledge they indicate. When the arch of the forehead, and especially the horizontal radius, exceeds the arch of the quadrant, you may be certain, that the qualities of the mind are materially different from what they would be, if that arch of the forehead were parallel ; or, finally, if it was not parallel with the arch of the quadrant.

FIGURES EXPLANATORY OF THE CONFORMATION OF THE HEAD.—*See the Plate.*

These figures may, in some degree, elucidate my idea. A forehead, having the form of No. 3, would proclaim superior wisdom to that possessing the proportions of No. 2, and this would

be far greater than the forehead which approached the form of No. 1. for with a forehead like that, one must have been born an idiot.

The most prominent evidence of the veracity of these remarks, is daily exhibited before us: it is the form of the skull in infants, which varies in degree as the intellectual powers strengthen, or rather unfold themselves; a form which never changes after the powers are completely unfolded.

I am convinced, that this is not *declamation* (a word rendered fashionable in an æra when attachment to enquiry has vanished, and which silences all truth that is so unfortunate as to displease). I am convinced, that this is not declamation, but so many axioms deduced from enquiries which I have made, and which are the foundation of all my physiognomical conclusions.

To decide at once, I shall not trouble myself to answer any objections which may be made, without they shall appear to be built on observations more energetic than mine; and I shall consider every thing brought in opposition as mere *declamation*; and that epithet deserves to be given to a pompous parade of sounds which carry no intelligence. But to offer with heat truths founded on experience, is not what is commonly termed declamation; nor do I fear that illiberal attack from you, ye adherents of rectitude, for whom I hold the pen. You are satisfied, the point I am investigating is not an indifferent one; but no truth can be so, however trifling it may seem. Is not our subject of argument deserving all our exertion, since it has for its object the head of man, and nothing earthly can interest us more closely, seeing we aim at defining the powers of our own species, and to us no conclusion can be of more import—seeing our attempt is to discover the signs of divine knowledge in the grandest effort of creation? Are phlegm and neutrality reconcileable with a study so sublime? This study must be sacred to me, if it leads to truth—I am convinced it does conduct to this; and to be certain of it, you have only to repeat my experiments.

Take

Take your compasses then, ye admirers of mathematical truth, and measure, by my mode, or according to any other mode you may please to follow, the heads to which genius is usually ascribed, and heads generally allowed to be weak. I must not rest more minutely on a subject which I have set apart for elucidation in a separate work; but I thought myself obliged to notice it here in a cursory manner. Whoever will apply with ardour to the pursuit of truth shall discover it, and glorify that Deity who has established order and harmonious connexion among all the works of his power.

LECTURE XXV.

PARTICULAR INSTANCES, AND THE CASE OF INSANITY NO GOOD OBJECTION TO THE SCIENCE OF PHYSIOGNOMY.

TO filhouettes, selected from among studious heads (continues our author), should be added some selected from among senseless heads and idiots (we have already done it, and shall do it again). A man of literature, whose education has been cautiously attended to, ought not to be put in contradistinction to an absolute clown. Why, I beg of you? I assert in direct opposition, that it is exactly by contrails of every sort that we attain precision of information.

‘Men of learning,’ you say, ‘whose education has been carefully regarded!’ Is it education, allowing it ever so valuable, that can arch the skull of a negro, and make it similar to that of the philosopher who calculates the motions of the heavenly bodies? We talk but of the solid parts; and what concern have they with the education of those ‘born with genius,’ or that of ‘idiots by birth?’ Of men of parts, and changelings who continue such their whole lives (I put aside remarkable casualties), this, I think, is what should be put in opposition, and what I have put in opposition; and subsequent to that it might be necessary to make an accurate choice among the first, since every reasoning head is, in some measure, a chosen head; whereas you may take by accident the country boors, the heads that do not think. Nevertheless,

less, let a party of idiots be picked out, let us view them, let us compare them with respect both to the face and the outlines, only taking care, as I have so often said, to discriminate critically the said parts formed by nature, from those soft and flexible parts, which chance, indisposition, the caprice of fortune, an unhappy attachment, may have disfigured; to particularize what they once were from what they now are; to distinguish idiots by birth, from those who have been reduced to that condition.

‘Bedlam,’ says our author, ‘is peopled by persons who would command a deference, if you did not behold them on a sudden fixed, and as it were petrified; or else raising parallel eyes to the skies to smile at the stars, or hearkening to the concerts of heavenly spirits, &c.’ It is to the conformation, then, of the solid parts, that the awe, with which they still animate us, is to be ascribed. They were not idiots then as they came from the hands of nature, and it was accident which made them so dissimilar to their original situations. We shall, at a future period, give instances of it, and indeed have quoted some already. But must we augur from it, in the mode of our author, the following inference: ‘Physiognomy is very fallacious’ What! imposing, when it traces the original passions and powers? For this is the situation of those insane persons, whose faces yet preserve lineaments which impress reverence. Physiognomy imposing when it denotes a state alien to the mind, insanity, purely casual?

One is often tempted to assert, that the author has an inclination to be merry. I could nearly credit it, after all the contradictions which escape from him; or else I must apprehend, that we do not comprehend each other. Let him shew me a congruity between idiots by birth, and persons gifted by Providence with elevated intellect. Let him shew me, if he is able, a changeling, born such, and not lowered to that degree by some particular chance, whose face is similar to that of Newton or his own.

Let us investigate a few more circumstances.

Our senses discover surfaces only, and from thence we infer all our conclusions. This is but a weak resource for the science of
phy-

physiognomies; and it can obtain us nothing very satisfactory, unless the aid of more certain decision is called in. The information which we suppose we gain by surfaces, is just what conducts us into error, and sometimes deserts us in the midst of total ignorance.

But as we are obliged by the nature of our existence to examine surfaces only, and that in a globe where supernatural assistance is excluded, they must of necessity have a determinate relation to that interior of which they are the bounds. Why raise doubts against the knowledge we receive in this mode? For if they must wear the garb of imposition, it would follow that all human acquisition, all enquiry, all discovery, every experiment, are all undeserving of attention or belief. Do even dissections offer any thing but novel surfaces? Almost all the axioms we possess have a reference to surfaces. Of course it is not by studying them we hazard the danger of stumbling on error, as without them there is no truth discoverable; it is rather the 'not studying them,' or what is as material, the 'studying them improperly.'

A ball, not bigger than a pea, cast into the Mediterranean, occasions on the surface of the water a shock which extends its influence as far as the coast of China.' If one of us should attempt to trace the consequence of the falling of that ball, he would, no doubt, impose upon himself; but, in a case like that, from whence would the error proceed? Not from our incapacity of reading, except on surfaces, but more from our inability of reading them with accurate distinction.

'The intelligence gained from surfaces, is a miserable resource for physiognomy,' says our author, 'and it must fly to more exact conclusions.' But is not this what we are aiming at in every page? If competent spectators are warranted in believing that we are misled, we beg them to confute us: but then it must be by putting facts in opposition to the facts we bring forwards. Our author imagines somewhere, 'that the interior is expressed by the exterior.' He appears, then, to allow the possibility of the matter; and if he allows it, the surface doubtless offers characteristics of the interior, and there exists a physiognomy of the solid parts.

But

But supposing the exterior bears the stamp of the interior, does it ensue that this impression must be visible to us?

Can a philosopher express himself in language like this?

What we perceive is perceptible to us, whether the object be placed there for the intent of being seen, or otherwise. The great question will always be, 'Is it in effect seen by us?' No one, I think, can retain any uncertainty on the point; and the author himself has given proof, by his Dissertation, and other productions of his pen, that it rests only with himself to perceive when he *will*. What must be the fate of philosophy and the philosopher, if, on the discovery of every principle, or on every fresh connexion we perceive in it, we were to be cut short with an interrogation like this, 'Were they intended for our discovery?'

What answer would our author give, fortunate as he is in the flights of raillery, to a person who, attempting to raise doubts with respect to astronomical learning, or to place it in a ridiculous view, should question him, 'If the stars, on the idea of there being a proof of the hidden wisdom of the Almighty, were placed in the hemisphere to be speculated on by us?'

Is there not a possibility that particular signs and effects, which we are not in pursuit of, may veil or hide those which we are pursuing? But the indications we search after are, notwithstanding, the consequence of causes, and therefore effects; and, of course, physiognomical expression.

The philosopher is always an observer. He notices what exists, whether he looked for it or no: he perceives, and cannot help perceiving, what is before his eyes. The view there offered to him is the representation of what he could not, in any other manner, have seen: what is perceptible to him cannot deceive, but by being seen superficially. There is a period to all learning, if we proceed by such reasoning as this: 'The indications and consequences we were not looking for, may veil or hide those we pursue; therefore, you must not search for indications or consequences.'

I can scarcely think, that a man of learning, so eminent as our author, would with the dereliction of all other human science, to gratify his hatred for physiognomy. No doubt it is possible, nay very easy, for the physiognomist to be wrong.

This is another motive for acting with precaution, for viewing steadily what is, for keeping to present objects solely without addition or diminution. But to endeavour, under whatever pretext, to divert us from viewing and considering, to engage sarcasm or bitter censure against us, would be the wildest mode of fanaticism, and a strange perversion of wit, in a philosopher who is a sworn foe to all fanaticism.

Once, again, I am of opinion, that a real assault was not meant by my opponent.

If the energies of our bodies operated in a celestial atmosphere, if they received their temperaments only from the feelings of the mind, without being under the predominance of any outward force, the ruling passion, and most forcible talent, would produce, I allow, a distinction in the forms of the face, according to the various proportions and modifications of the faculties, exactly as contrary salts crystallize in many forms, if nothing hinder their adhesion. But does our body depend entirely on the mind? or, rather, is it not dependent on various energies, each of which dictates to it laws, which are oftentimes in opposition, but to which, however, it is necessitated to submit? Thus all minerals have a mode peculiar to themselves, while they continue in their original situation. But the chances to which they are subject, and the deviations which follow from their union, oftentimes deceive the most able connoisseur, who endeavours to arrange them according to their obvious appearance.

But how is it possible to form a comparison between salts and minerals, and an organized body, inspired by an internal vital principle? What! compare a grain of salt, which a thousandth part of a drop of water dissolves in a twinkling, with a scull, that for years, nay ages, defies every attack of the air, and other out-
ward

ward impressions innumerable? Does not philosophy redden at a comparison so absurd?

Not only the scull and organ of man, but even animals and plants, which possess no internal resistance, nor any of those private springs which operate in man, never vary their form, though perpetually exposed to the changeable impressions of air and light. While their organization continues, they are hardly to be confounded or hidden by the most astonishing casualties.

The body thus supports a medium station between the soul and other surrounding objects. It is a mirror which represents the consequences of both (happily expressed); it reflects not only our propensities and powers, but carries also the stamp of the climate in which we have breathed; of the course of life to which we have been used; of the maladies, of the changes which we have suffered; changes not always the effect of blameable tendencies, but of an unexplainable union of circumstances, to the operation of which duty itself sometimes subjects us. Who desires, who presumes to deny it? But must the one hinder the other? This is exactly the subject in litigation. Is it not insisted on by the author himself, that the body is a glass in which may be discovered the effects of the soul and of outward causes? The impression effected by change of fortune is not, then, the only one it is susceptible of; and why might not vigour of mind, or the defect of vigour, be read in it as exactly? Is it not (on the supposition that the author speaks seriously), is it not absolute chicanery to put in opposition two things, which, by his own allowance, produce again their own reflection in the body as in a mirror?

Will an observer so penetrating, so informed as our author, seriously maintain, that generally, on a change of fortune, a rounded forehead assumes a cylindrical form? an oval one becomes square? a prominent chin falls? Who can believe, who has the boldness soberly to assert, that reverse of situation changed the appearance of the face of a Charles XII. of a Henry IV. of a Charles V.? And, if ever men experienced a change of circumstances, did not they? Will any one venture to assert (I speak of the solid parts, not of wounds and scars), will any one venture to assert, 'that, after

‘ their distresses, the form of their face proclaimed another character ?’ And what reply should be given to the philosopher who should affirm, ‘ that the bone of the nose of Charles XII. lost all its energy at Bender ; that its convexity plainly vanished ; that it assumed a pointed appearance, the common sign of a fearful and womanish character ?’

‘ Nature operates internally upon the bones ; accidents and pain upon the nerves, the flesh, and the skin ; and if the bones be attacked by an accident, the physical alteration ensuing from it is sufficiently marked, and renders itself distinguished. Misfortunes of this kind are more or less affecting : if they are trifling, Nature remedies them ; if not, the cause is too obvious to suffer the physiognomist to confound them with natural traits. I say, the physiognomist ; but I allow this name only to the unbiassed observer : he alone has the privilege of uttering physiognomical conclusions, and not the wit, who presumes to controvert truths sanctioned by experience.

Must I always charge to the artist the errors I perceive in a figure of wax ? May it not have been used too roughly, or placed so as to have been injured by the rays of the sun ?

Admitting a waxen figure to have been damaged by a careless hand, admitting it to have been mutilated, or supposing it to have suffered by the warmth of the sun or the fire, it will, however, be easy to particularize in it the performance of the master. This instance positively decides against our author ; for if what is casual attract notice in a substance so soft as wax, we shall perceive it with readier facility in an organic body, whose sketch is composed of such solid materials as bone.

In a statue (this emblem, I think, had been much more true than that of a waxen figure) you will soon distinguish, be you ever so little a connoisseur, in what part it has been disfigured, what has been added and supplied to fill up a deficiency ; and why should not these distinctions be fully as perceivable in man ? Why should not his original form appear through the accidents it has suffered,

suffered, while the beauty of a statue, which has been highly finished, may yet be discovered in its remains?

Does the soul fill the body like an elastic fluid, which always takes the form of the containing vessel? and, on the idea that a flat nose indicates malice, will it ensue, that a man must become malicious should his nose be flattened by chance? Should I reply Yes or No to this interrogation, the critic will gain nothing by it. If it be asserted, that, in reality, the soul does fill the body as an elastic fluid which assumes the shape of the vessel, will it be thence inferred, that a person, whose nose has been flattened by accident, has lost the proportion of internal elasticity, which, antecedently, made that feature prominent? If it be said, on the other hand, that emblems of this kind tend only to explain some remarkable instances, without carrying us to any general decision, shall we be much farther improved?

We are of opinion with our author ‘as to the absurdity of asserting, that the most amiable mind always inhabits the most beautiful body, and the most criminal soul a body of the most hateful appearance.’

It is incomprehensible, after the elucidations of this point contained in the foregoing pages, how such an assertion could possibly be attributed to us. We simply assert, that there exists a proportion, a beauty of figure, promising more rectitude, elevation, and heroism, than a different appearance, which is vulgar and less finished. We only maintain, with the author, ‘that Virtue adorns, and Vice disfigures;’ and we are entirely satisfied, that there is no human form, however unembellished, in which integrity may not reside, and that villainy may inhabit the most amiable.

We shall be rather more scrupulous with respect to the ensuing sentence: ‘Language is very barren in physiognomical remarks. Had there been valuable ones, various countries, doubtless, would not have neglected preserving them in their philosophical repositories. The *nose* interposes in a number of proverbial and symbolical

‘symbolical terms; but ever in a pathognomic sense; and denoting temporary actions: in no instance in a physiognomical one, nor as the evidence of a fixed character, or of an habitual temper.’ Yet the ancients said, *Homo obfusæ, obtusæ naris*; but if they had never used the term, it would have been but of small consideration, as it can be demonstrated *a posteriori*, that the nose possesses a physiognomical distinction appropriate to itself.

I am not sufficiently learned to set in opposition to our author passages extracted from Homer, Sueton, Martial, and a hundred others; but there is no occasion. A fact is not less so, whether the ancients possessed it or otherwise. The mere scholar refers every point to their decision; the genuine philosopher observes with his own eyes. He is certain that every æra has been famed for discovery; and that in all ages the new discoveries, hidden from the ancients, have been contested and calumniated.

‘I do not enquire,’ says the author, ‘what man might possibly have been, I desire to learn what he is.’ For myself, I wish to be informed on both the questions, if possible.

There is a species of libertines who may be compared to excellent pictures incruited with varnish. You hold these pictures undeserving of notice; but if a connoisseur was to hint ‘that they possess real worth, that there is a possibility of restoring them to their original condition, because the colours are so excellent as to set the varnish at defiance, and that in carefully separating it you encounter no danger of obliterating the ground work,’ would this intimation seem to you a point of indifference?

You consider patiently the minutest deviations of the polar star, you employ whole days in calculation, with the view of learning in how many ages it will reach its nearest possible approximation to the pole—I am far from condemning this study.

But can you possibly contest the importance of a matter which is of the highest moment to parents, tutors, friends, statesmen? Is it an object of indifference to learn what a human being might have been, or what may still be made of him? What must of necessity

cessity be looked for, from a youth instructed and formed on such a plan?

There is a description of insane persons, who may be compared to a valuable watch whose dial plate is deranged.

But if your watch be in this situation, you will, on your ideas, pay no consideration to its internal excellence. You will not regard the ingenious watchmaker who may advise you: ‘the work of your watch was valuable, and I still consider it as a masterpiece. What is requisite, is, to have it cleaned, to wind it up with regularity, to mend a few teeth that are bent; and it will be a hundred times more excellent than that other watch decorated with diamonds, which may, perhaps, go tolerably well for a month or two, but will stop afterwards.’

You will always hold the principle, that it is but of trifling consequence to understand what might have happened, and it contents you to know no more of your watch than its present situation. You suffer a hidden treasure to continue unemployed, which, in fact, has as yet yielded nothing, but which in prospect gives the hope of the highest emolument, and console yourself with the medium receipt of a much inferior fund.

You decide of a tree by the produce of one year, nay, perhaps, from fruit hurried to ripeness by art, without concerning yourself about its natural quality: yet it is possible, that, with some small trouble, it may afford fruit in plenty. Various occurrences may have conspired to mar its abundance; a blighting wind may have burnt up its leaves; a storm bereft it of its produce; and you never ask whether the trunk be still found?

I feel myself tired, and so I am afraid is the reader, especially if he be disposed to believe as I am, ‘that the author, in the hilarity of his heart, sometimes amuses himself at our cost.’

I must, however, observe two palpable absurdities more, which he has suffered to escape him:

On one side he remarks, and very justly, ‘ that some pathognomic indications often repeated, are not always entirely eradicated, and that they leave physiognomical impressions. From hence the confirmed silly gaze of vacant persons, who are enamoured with every thing without understanding what they admire; hence those wrinkles of dissimulation, and the furrows it hews in the cheeks; the wrinkles of pertinacity, and a numberless enumeration of others. But more, the pathognomic alteration, which keeps pace with vice, oftentimes becomes more plain, and yet more obnoxious, from the diseases which it occasions. In the same way also, the pathognomic impression of benevolence, feeling, charity, devotion, and of every virtue in general, has an effect on what is physical, and leaves impressions which cannot avoid the attention of the admirer of moral beauty. Such is the foundation of the physiognomy of Gellert, *the only true one*; the only one that holds forth to rectitude solid good, and which may be comprised in these two brief sentences—Virtue adorns, Vice deforms.’

Thus the branches of the tree possess a vigour which the stock cannot boast. Shall the fruit have a physiognomy, and the tree none? Is it possible, then, that the sneer of self importance should proceed directly from a fund of humility, the look of idiocy from the accumulations of knowledge? The distinguishing mark of deceit is not, then, the consequence of an internal energy or weakness, and every outward indication is, in some measure, a covering that is laid on.

The author will continually direct our views to the numerical figures on the watch, and say nothing as to the watch itself. Remove the dial plate, the hand on that account will not stop its vibration: destroy those pathognomical marks, the flight of hypocrisy sometimes arrives at the power of so doing; yet the tendency, or inward power which they promise, shall not be destroyed by it. It is an absolute solecism therefore ‘ to allow signs which express stupidity, and to deny that stupidity has a characteristic.’ It is like asserting, ‘ that a single drop of water may be seen, but that the source of it, that the ocean, cannot.’

Another

Another absurdity : ‘ There exists such a thing as pathognomy, but it would be entirely as unnecessary to reduce it to theory, as to write an Art of Love. The expression dwells chiefly in the motion of the muscles of the face, and in the countenance. The whole world comprehends this reasoning ; but to aim at inculcating it, would be an undertaking comparative to that of counting the sands on the sea shore.’ And just after the author, with much capacity, remarks on the pathognomic expression of twelve faces from Chodowiecki ; and in these speculative remarks, how many are there which concerns physiognomy ?

And now allow me, my revered opponent—but no ; I no longer consider you in that light, but rather as a friend who has just acknowledged the force of truth—Allow me to enrich this work with some striking extracts from your Dissertation, which I have not had convenience to dwell upon, or which I have not quoted at the whole length :

‘ If the opinion which we found on the physiognomy be sometimes verified, it is because it is built on the signs of actions or customs, independent of physiognomy and pathognomy, and which cannot possibly be mistaken. The libertine, for instance, the miser, the beggar, &c. have their respective garbs by which you may recognize them, as a military man by his uniform. One error, in point of grammar, is sometimes decisive of a bad education ; the form of our hat, the mode of putting it on, is oftentimes an indication of the company we are habituated to, and of the variations of our levity (and does the form of the human body denote nothing of the intellects and tendencies of the man ?) Absolute blockheads would sometimes not be discovered in their real characters, if they did not act. Sometimes too, the dress, the carriage, the first speech of a stranger, the first quarter of an hour of colloquial intercourse with him, inform us more of him, than we are, perhaps, ever afterwards able to discover.’

‘ The physiognomy of the most hurtful of the human race, it may appear to us impossible to decypher : every thing in it is hid under a mask of despondency, behind which nothing can pene-

‘trate. To start a doubt on this point, one must have a very
 ‘superficial knowledge of the world. It is always very hard to
 ‘convict a villain, if his education has been properly superin-
 ‘tended, if he be warmed with ambition, and if he has once
 ‘moved in the circle of superior company.’

‘A trifling, lazy scoundrel, a slave to the enticements of debau-
 ‘chery, does not bear upon his face (that is, not always) the
 ‘hateful brand of the injuries he causes to society. On the other
 ‘hand, a man of worth, strenuous in the maintenance of his
 ‘rights, and who understands how to fix a due estimation on him-
 ‘self, frequently introduces himself beneath an external which
 ‘awakens suspicion, particularly if his mouth be with trouble
 ‘moulded into a smile.

‘It is beyond a doubt, notwithstanding the sophistical arguments
 ‘which debauchery may set in opposition to this tenet, it is beyond
 ‘a doubt, that, “without Virtue there is no permanent beauty, and
 ‘that she can deck hideousness, the most repulsive, with beauty
 ‘unconquerable.” Such instances are certainly infrequent in both
 ‘sexes; but it is not less rare to find in them candour in all its
 ‘simplicity, modest respect without degrading submission, un-
 ‘bounded charity that attempts not to force obligation on you,
 ‘an affection for order unalloyed by puerile affectation, neatness
 ‘in appearance without foppery; and it is the union of qualities
 ‘like these which produces beauties irresistible.’ Never was any
 ‘thing better remarked, nor better expressed.

‘Vice, in a similar way, disconcerts and discomposes the fea-
 ‘tures when it lays hold of an easy character, particularly if already
 ‘ruined by wrong education. The vicious person has not even
 ‘the idea of what forms the expression of moral beauty in the coun-
 ‘tenance, or is entirely indifferent as to the acquiring it; he does
 ‘not even endeavour to rectify the failings of his exterior.

‘Who would not reap satisfaction in attending to the oratory of
 ‘a man, whose mouth is in unison with every lineament of his
 ‘face, and who entertains no fear of their giving him the lie!

‘We

‘ We attend to such a man with pleasure, whatever the science
‘ may be, whose proofs and axioms he offers. Supposing such a
‘ mouth to be the mouth of a physician, what confidence must it
‘ not inspire !

‘ Some person has remarked, “ that an ugly woman, aged and
‘ wicked, is the most frightful object in existence.” But it may
‘ also be remarked, that an aged matron, whose countenance pro-
‘ claims a soul gentle and pure, is one of the noblest objects in our
‘ creation. Years do not discompose the features of one, whose
‘ soul can bear the ordeal of inspection without a veil. They only
‘ erase the artificial glare which once covered coquetry, affecta-
‘ tion, and vice ; and a candid spectator would have discovered in
‘ the girl, the deformity of a despicable and decrepid hag. Did
‘ men continually act from conviction, instead of risking their
‘ dearest interests, happy marriages would be less uncommon than
‘ they are ; and, in agreement with the idea of Shakspeare, the tie,
‘ which should unite hearts, would not so often strangle human
‘ felicity.’

These are the sentiments of my own heart. I should have been
happy had I composed my Essays under the inspection of such an
enquirer. What material aids might not physiognomy expect from
a man who combines with the spirit of a geometrician, the yet
rarer talent of observation.



